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ABSTRACT

Noting that both first and second language students of English need teacher help in linking their experiences and language to new situations and structures presented in the junior high classroom, this curriculum and program guide (for the English language curriculum for all students at the junior high level in Canada's Northwest Territories) provides opportunities for students to further consolidate, practice, explore, and expand language skills already acquired. The first chapter of the guide discusses the general aims of language development (K-12) and the philosophy underlying the guide. The second chapter presents the curriculum organization and the statement of content. The third chapter discusses issues encountered before classes start, including: the role of the teacher, refocusing methodology, skill development, unit planning, and types of evaluation. The fourth chapter presents issues raised in the classroom, including: integration, small group discussion, speaking, listening, viewing, writing, grammar, and writing evaluation. The fifth chapter discusses basic, supplementary, and professional learning resources. A 60-item bibliography and a discussion of the RAFTS--Role, Audience, Format, Topic, Strong verb--assignment are attached. (RS)

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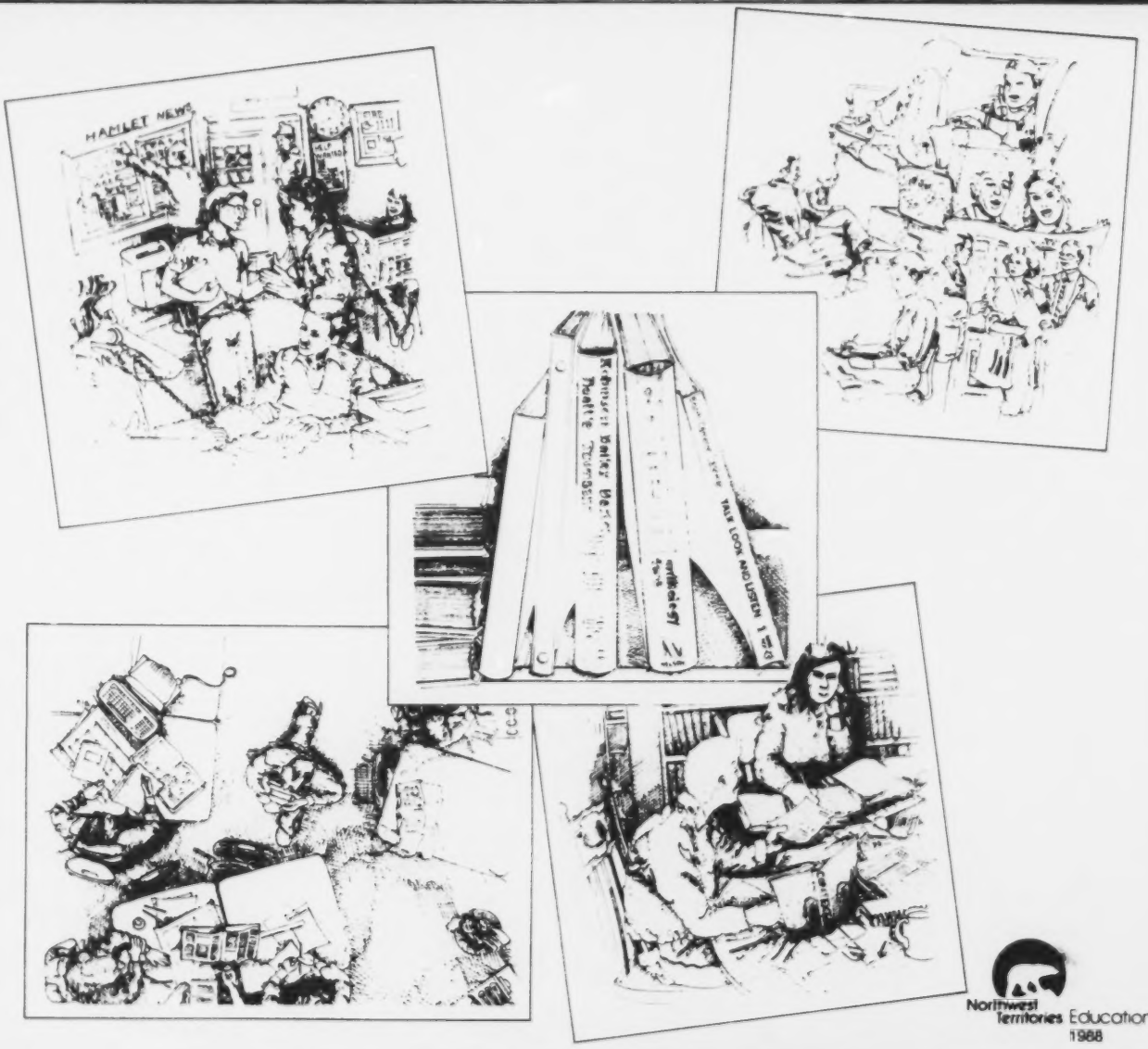
JUNIOR HIGH ENGLISH LANGUAGE ARTS CURRICULUM & PROGRAM GUIDE



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FOREWORD

Junior High English Language Arts is the third phase of the English Language Development Program of Studies for the Northwest Territories. It is the English language curriculum for all students at the junior high level. The Junior High English Language Arts program provides opportunities for students to further consolidate, practice, explore and expand language skills acquired in the first two phases. Classroom activities will remain concrete, personal and informal throughout most of the junior high years with more abstract, critical and formal activities taking place in Grade 9. Both first and second language students of English need teacher help in linking their experiences and language to new situations and structures presented in the junior high classroom.

The philosophy that forms the basis of this three-phase program underlies all Territorial language programs and can be a philosophical reference for teaching subjects other than English. Principles outlined in the Philosophy section come directly from the current body of knowledge concerning the nature of language, language acquisition, child development and teaching pedagogy. The premises that the language development program outlines are in basic harmony with the Senior High Language Arts program of Alberta which the Northwest Territories uses for the high school years.

ACKNOWLEDGEMENTS

The late Bonnie (Reich) Pugh researched and wrote the initial draft of this program. Cathy McGregor, Coordinator Language Development, supervised and coordinated the first phase of the project.

The use of the Alberta Education Curriculum Guide, Junior High School Language Arts 1987, has been instrumental in the completion of both the Statement of Content, and the guide section of this document. Large portions of some chapters and their organization are the same as, or similar to, the Alberta document. The N.W.T. has benefited tremendously from the work done by the Ad Hoc Committee and by Alberta Education staff, in particular, Jim Brackenbury, Gina Vivone and Sandra Falconer Pace.

A special thanks to all the teachers who commented on the Interim Edition, 1984.

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CHAPTER ONE
THE FOUNDATION

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As students move through the grade levels, their language needs change in correspondence to the stages they pass through in their cognitive, social, emotional and psychological development. The three phases, Language Development: Primary English, Language Development: Intermediate English, and Junior High English Language Arts are sensitive to and address these changes.

Primary English and Intermediate English reflect the need for language related to direct sensory experiences. Both programs encourage students to use language to organize, reflect on, represent and relate personal experiences from home, community and school. It is on this firm foundation of personal language usage that Junior High English Language Arts establishes an increasingly more formal use of language, from the personal to the academic and public.

During the junior high years, most students enter a stage of cognitive development that allows them to think exclusively through the medium of language. At this stage, students are able to make suppositions, hypothesize, and express tentativeness and conditionality. Their maturing ability to use more abstract vocabulary and complex sentence structures, and to speak for a wider range of purposes mirrors the progress of their cognitive development. The language development program helps students refine their thinking skills and their ability to express their thoughts clearly and logically in many different situations.

GENERAL AIMS OF LANGUAGE DEVELOPMENT K-12

The experiences, content and activities of a sound K-12 program will nurture in students many desirable qualities, abilities and understandings. Students will grow as individuals and as members of society by participating in a program which helps them build and apply communication skills in real life situations. The development of proficient communication skills will influence their successes as individuals throughout their lives, not only in school and other educational experiences, but in their careers and personal lives as well.

Cumulatively, the long-term aims of the Language Development K-12 program include:

- helping students explore and consolidate their sense of personal identity, and helping them identify with the immediate community or cultural group and with Canadian society as a whole.
- encouraging students to explore and appreciate the values of various cultural groups of Canadian society and of other societies.
- nurturing the development of individual strengths and of such qualities as self-discipline, initiative, decisiveness, perceptiveness and integrity.
- preparing students for the responsibilities of:
  - membership in the classroom, school and community
  - Canadian citizenship
- enabling students to realize personal and societal goals through flexible use of language in a variety of communication contexts for a wide range of purposes.
- promoting proficiency in listening, speaking, reading, writing and viewing through development and application of respective skills in the context of communication.
- helping students acquire the language and language skills necessary to succeed in other subject areas.
- enabling students to use English effectively as the medium to think about their experiences, feelings and ideas, and to express their thoughts clearly, logically and sensitively.

PHILOSOPHY

The following principles are fundamental to planning a sound language program for all levels of students. Chapter Four, In the Classroom, suggests practical ways in which teachers can implement the principles in the classroom.

1. Begin with the student

The language development program must begin with the students' strengths and interests. The content of selections used to develop language concepts and skills should build upon and extend students' interests and experiences. Activities should involve students in meaningful, realistic uses of language which relate as much as possible to their everyday lives.

In addition, at all grade levels, the language program must recognize, use and build on what a student already knows and can do with the language he/she brings to school. Teachers must accept and respect the unique language of each student and assist students to recognize and respect the variations of language used by classmates. This can only happen in a classroom where students can take risks, where they realize that making "mistakes" is part of learning a language.

The Junior High English Language Arts program should encourage extension of a student's personal language usage to the more formal domain over the three years. Students will be comfortable using informal language with friends

who share a similar background of experiences. Casual conversation will include slang, colloquial expressions and fad language. The language program should develop an awareness in students about the English language they use (its purpose, audience, desirability in certain circumstances) and form a base of concepts and skills on which to establish more sophisticated language usage.

The program can extend the language students use by promoting informal communication experiences such as group discussions and oral, written or visual presentations. Students must also have the opportunity to engage in more formal communication activities. They should participate in experiences such as essay writing and leading group discussions which lead them to understand and use standard English. Only the most proficient students will be fully competent and comfortable using standard English by the end of the Junior High program. Other students should at least recognize the need for standard English and the contexts in which it is appropriate. Their ability to use standard English will continue to grow in the Senior High Language Arts program.

2. Encourage language use for a wide variety of purposes

A language program must assist students to explore and articulate their own feelings and be aware of and sensitive to those of others. It must help students communicate effectively with fellow students and adults in social situations. It should also help students develop and extend their thinking skills and ability to communicate ideas and information.

Students should become more proficient and able to:

- express/inquire about personal needs and feelings
- socialize
- direct
- express/inquire about intellectual attitudes
- impart/seek factual information
- reason logically
- predict
- imagine

3. Integrate the language strands; listening, speaking, reading, writing and viewing

People express themselves in speech and writing which others hear, read or view. The Junior High English Language Arts curriculum therefore considers listening, speaking, reading, viewing and writing in the context of total communication. It is important not to teach elements of the five strands (e.g. spelling, grammar and creative writing) as separate subjects. Teach these skills in the communication situations in which students require them so that they understand their purpose and can apply them appropriately.

Junior high programs often emphasize the development of reading and writing skills. However, it is important not to lose sight of the listening, viewing and speaking strands, particularly in light of their significant relationship and contribution to the skills of reading and writing. For example, brainstorming and discussion are excellent pre-writing activities and preparatory measures for reading. Language activities should involve receptive and expressive skills together, whenever possible.

4. Integrate content areas and language skills

People use language to talk about 'something' for some purpose. Often language programs have students talk about language or focus on literary terms. However, 'something' can be any topic from the curriculum or one of interest to students and/or teachers. The development of language skills should occur not only during a designated Language Arts period during the day but also in the content areas which offer varied and interesting topics to use as the focus of communication activities.

Language is a vehicle for thinking and learning: opportunities to discuss, research and write about the concepts of the content areas lead students to better understand the topics they are studying. Therefore, all teachers must be committed to enabling students to acquire and apply language skills necessary for success in their subject areas.

5. Teach appropriate language use

Traditionally, language arts programs have subscribed to the existence of a single correct form of English. Research shows, however, that many varieties or registers of English exist. Each variety of English is appropriate in different communication contexts: casual, informal, formal. The situation, audience and purpose for communication determine the variety of English that is appropriate in a specific circumstance.

For example, English that is appropriate for a speech at a school graduation would be out of place in a casual conversation between friends in the school hallway. The English in the former situation must be formal and explicit. The latter situation allows for implicit meaning with the participants using clauses, phrases, single words or gestures to convey complete thoughts. Through language activities, students learn to recognize and use English appropriate to the communication context.

6. Focus on the language process

Knowledge about language has received considerable emphasis in traditional language arts programs in the past. Students 'took on' knowledge taught by the teacher. Current thought, however, appreciates that students need to learn to *use* English rather than just learn *about* it. Learning does not constitute taking on a package of knowledge, but is a process of discovering and re-discovering meaning through language.

Communication is the process of sharing ideas, thoughts and feelings. This process is especially evident in how we use language to compose when speaking or writing. Both expressive modes force us to clarify and organize meaning which we represent through language. When we write, we think about our topic, draft our thoughts, re-examine them, refine and reorganize our ideas and feelings and in doing so, realize new perceptions and understandings about our topic. Similarly, listening and reading involve the active processes of recreating meaning from what is heard or read. Through the language development program students must become aware of their roles and responsibilities as senders and receivers of messages, and of strategies to facilitate the communication process.

7. Develop thinking skills

To be successful in school, and in life, students must learn the language that allows them to express their thinking about what is going on around them. They must have experiences which assist them in clarifying and organizing their thoughts and in understanding the thoughts expressed by others. Initially, students require direct experiences upon which to build basic concepts and concrete thinking skills: recalling, sequencing and classifying. As students mature and become more proficient language users, they can learn vicariously through listening, reading and viewing. They also develop and use more abstract thinking skills: generalizing, analyzing, predicting, and evaluating. The junior high program must provide opportunities for students to develop and articulate their thoughts by integrating experiences with language teaching.

8. Involve students in using language actively in many different communication contexts

Language Arts activities have often been restricted to paper and pencil exercises carried out with minimum student interaction. Only a limited range of abilities and skills can develop in such a program. To foster the development of a broad spectrum of listening, speaking, reading, writing and viewing abilities and skills, students must interact in many different contexts. These may be real situations or role playing/simulations. Activities should involve students with each other in the classroom and take them beyond the classroom into the community. Literature can reinforce and extend these contexts.

CHAPTER TWO
THE CURRICULUM

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CURRICULUM ORGANIZATION

The following section outlines the content for the Junior High English Language Arts curriculum. It makes separate statements about the concepts and skills in each of the five major strands: listening, speaking, reading, writing and viewing. Although each strand has some distinct characteristics, they also share a common language base. It is important when teaching to integrate the concepts and skills from each strand in such a way that students understand the inter-relationships.

Each page of the Statement of Content is arranged in columns.

Column 1: Lists the concepts as organizational headings for the teacher. However, it is anticipated that students may acquire an understanding of these concepts as they develop proficiency in language use throughout their junior high experience.

Column 2: Lists the skills to be developed in Grade 7.

Column 3: Lists the skills to be developed in Grade 8. It is expected that the level of skill development will expand or extend ability that has been developed in the previous grade.

Column 4: Lists the skills to be developed in Grade 9. It is expected that the level of skill development will expand or extend ability that has been developed in the previous grades.

In cases where the skills have been extended across three columns, it is expected that teachers will help students to increase in language proficiency from grade to grade even though varying levels of proficiency have not been specified.

It is not intended that teachers start at the beginning of the Statement of Content and teach all skills in the order in which they are presented. Rather, the skills may be grouped in various ways to support the approach adopted by the teacher.

Elective portions of the program appear with blue highlight in the Statement of Content. These concepts and skills, although optional, are highly recommended for students intending to continue their education beyond high school.

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JUNIOR HIGH ENGLISH LANGUAGE ARTS STATEMENT OF CONTENT

(Note: Skills that extend across grade levels reflect the continuous process of language development.)

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
SPEAKING	The students should be able to:	The students should be able to:	The students should be able to:
1 EXPLORATORY TALK HAS AN IMPORTANT FUNCTION IN THE PROCESS OF LEARNING.	— clarify their own thinking by expressing their thoughts orally; to share their ideas and to accommodate those of others		
	— extend, through talk, their understanding of ideas (work from familiar ideas to acquire new ones)		
			— ask questions, set up and test hypotheses, test alternative explanations
	— use talk to prepare for reading and in personal and critical response to literature		
	— show an understanding of personal and vicarious experiences through talk		
	— create and describe imaginary situations		
	— generate and explore ideas, organize information for writing and revise and edit their material through exploratory talk		
	— discuss increasingly abstract and complex issues with confidence and at increasingly greater length		
2 EFFECTIVE COMMUNICATION IN SMALL GROUP DISCUSSION IS AN ESSENTIAL PART OF LEARNING AND LANGUAGE DEVELOPMENT.	— recognize obvious factors which impair group discussions such as straying off topic, interruptions, one person dominating the discussion	— develop increasing proficiency in dealing with factors which impair group discussion as the discussion proceeds	— recognize and deal with subtle factors which impair group discussion, such as knowing when someone feels left out or is not engaged in the task, as the discussion proceeds
	— recognize the various functions of group members, such as leader and recorder, and become increasingly proficient at each function		
	— observe the courtesies of group discussion such as speaking in turn and using appropriate tone		
	— contribute positively to small group discussion by advancing the ideas and thinking of the group		
	— demonstrate increasing competence with group processes, such as staying on topic, extending the ideas of others, paraphrasing, and working toward a consensus or a decision		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
2. (continued)	— demonstrate increasing proficiency in shaping and organizing ideas in order to share such things as group conclusions, news, ideas or dialogue with a larger audience		
	— assess their own contributions to the group process	— evaluate contributions to the group process, such as member effectiveness, quality of contribution and ability to reach consensus; and make suggestions for increasing the effectiveness of the group's communications such as learning how to disagree, how to introduce a new idea, how to extend someone else's idea	
3. CONVERSATION CALLS FOR APPROPRIATE LANGUAGE, TONE AND NON-VERBAL BEHAVIOUR TO SUIT THE AUDIENCE, OCCASION OR PURPOSE	— demonstrate increasing facility and flexibility in conversing in a variety of social contexts, to express their thoughts and feelings, explore ideas and seek information		
	— converse with peers and adults on familiar and/or instructional subjects in a variety of settings including informal, small group, whole class discussions		— develop increased facility in communicating with peers and adults in more formal situations such as school tours, interviews, panel discussions
	— recognize and understand that their language changes continually as they have new ideas and purposes for communication, such as new words in the language resulting from computer technology and slang expressions		
4. THE ABILITY TO SPEAK EASILY AND EFFECTIVELY WHEN PRESENTING IS AN ESSENTIAL COMMUNICATION SKILL	— increase their confidence in speaking on familiar topics, extemporaneously, in prepared oral readings of appropriate poetry and prose selections, and in giving prepared talks from notes or memory		
	— **demonstrate increased confidence when sharing an oral interpretation of a literature selection with a partner for enjoyment**	— **demonstrate increased confidence when presenting an oral interpretation of a literature selection to a classroom group for enjoyment**	— **demonstrate increased ability to interpret a literature selection when presenting orally to larger audiences for enjoyment**
	— express thoughts clearly when presenting orally to an increasing variety of audiences such as their own class, another class, parent groups or teaching staff for a variety of purposes such as to entertain, to explain or to persuade, and in a variety of forms such as impromptu speech, oral interpretation of a poem, choral reading, readers' theatre or debate		
	— use appropriate vocabulary, voice production factors such as volume, tempo and pitch, and non-verbal factors such as gestures and eye contact to communicate meaning and mood effectively, and work towards eliminating distracting behaviour in speech and gesture		

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CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
4 (continued)	— develop competence in speaking to classroom groups to convey thoughts, feelings and information	— develop competence in speaking to classroom groups to convey and explain their thoughts, feelings and ideas	— develop increasing competence in speaking to classroom groups to explain their thoughts, feelings and ideas, to convey information and to persuade
LISTENING			
5 LISTENING IS AN ACTIVE PROCESS THAT INVOLVES CONSTRUCTING MEANING.	— understand that the construction of meaning is a personal process affected by prior experience and knowledge, present feelings and attitudes, and expectations related to the speaker and the anticipated message		
	— understand that listeners attend to and give meaning to aural stimuli including words, vocal cues such as inflections, and non-linguistic sounds		
	— understand that visual stimuli are frequently present in listening situations, such as when viewing a film or watching a speaker, and provide important cues to meaning		
	— understand that attentive listening requires selecting from among competing stimuli and focusing on the selected stimulus		
	— use and develop strategies for attending to and getting meaning from the message in listening situations		
	— predict meaning based on factors such as knowledge of the speaker, the subject, and discernable organizational patterns used by the speaker		
	— respond appropriately to the speaker and the message		
	— recall, clarify, organize and consolidate meaning for themselves and, where appropriate, share response with others in speech, writing or other media		
	— understand the importance of reading skills improving aural skills		
6 EFFECTIVE LISTENING INVOLVES CONSIDERATION OF THE CONTEXT OF THE LISTENING SITUATION.	— understand that differences exist in speech styles depending on whether the language used is spontaneous (conversations, small group discussion situations, etc.) or written language read aloud (stories, poems, readers' theatre, etc.)		
	— recognize that appropriate variation in language use depends on situation, purpose and audience		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
6. (continued)	— understand that verbal (word choice, tone of voice, loudness, etc.) and non-verbal cues (eye contact, facial expression, gestures, etc.) provide information regarding the relationships between speakers in both informal and formal language situations	— interpret verbal and non-verbal cues to understand the relationship between or among speakers, or between speaker and audience	— interpret verbal and non-verbal cues to judge critically the nuances of a language situation
	— understand that verbal and non-verbal factors, such as language choice, pronunciation, vocal inflection, voice quality, gestures, posture, eye contact, environmental sounds, audio-visual aids, coherence in the message, dress and personal appearance, and feedback, may act as either barriers or facilitators to listening comprehension		
	— understand that listeners play different roles depending on the nature of the situation, functioning both informally (in casual conversations and many individual appreciative listening situations) and more formally (in small task-oriented groups and public audiences)	— recognize the appropriateness of different roles, depending on the nature of a listening situation	
	— attend to the influence of the electronic media in everyday life and be sensitive to the effects the media can have on the listener		
	— appreciate historical, social and scientific influences on vocabulary		
7. APPROPRIATE LISTENING STRATEGIES ARE ESSENTIAL TO EFFECTIVE LISTENING.	— establish a purpose for the listening situation		
	— understand that listeners have responsibilities such as setting aside biases, concentrating on the messages, overcoming emotional barriers, screening out irrelevant information, and attempting to understand another's point of view		
	— develop strategies for increasing attention span		
	— develop awareness of accents and dialects in order to become more sensitive and understanding in reacting to the speech of others		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
7 (continued)	— increase listening vocabulary through exposure to a wide variety of listening experiences, in more challenging and complex situations		
	— use cues such as title, repetition, summary statement, and changes in rate, volume, body movement to identify ideas which the speaker is stressing		
	— understand key concepts of the message		— recognize general organizational patterns and transitional devices which indicate main idea, and those which indicate detail
	— become more adept at determining meaning from context clues in the verbal message		
	— identify main idea of the message as a whole		
	— remember information presented through the use of appropriate devices such as mnemonics, webbing, structured overviews, mental reviewing, notetaking and paraphrasing		
	— recognize the relationship between the verbal message of a speaker, and the vocal cues (pitch, volume, rate, tone, etc.), audio-visuals, and non-verbal behaviours (distance, body position, facial expressions, gestures, etc.) provided by the speaker to determine if these cues and behaviours reinforce or contradict the verbal message		
			— make justifiable inferences
	— distinguish between fact and opinion		
	— recognize that words can have different meanings in different contexts		— recognize how words can be used to mislead and hide meaning
			— analyze arguments in terms of validity of stated position, reliability of evidence, and conclusions reached
		— understand that emotional appeals such as need for friends, adventure, independence, personal enjoyment, are used as persuasive devices	— understand that emotional appeals such as need for friends, adventure, independence, personal enjoyment, are used as persuasive devices, and recognize their effects on the listener and the credibility of the message

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
8 INCREASED COMPREHENSION AND APPRECIATION CAN RESULT FROM RESPONDING TO THE LISTENING SITUATION.	— express and share with increasing sensitivity, thoughtfulness, fluency and self-reliance, their personal understanding of the message; their associations of the message with their own experiences; and their beliefs, attitudes, and feelings related to the message — express personal response to an oral message in writing, speaking, drawing, dramatizing or other modes of expression — compare personal understanding of the message with that of others — obtain additional information or clarification of points by asking relevant questions — evaluate received ideas, on the basis of given criteria		— apply understanding of idea to other situations — appreciate a speaker's style or characteristic ways of using language such as word choice or syntax to achieve a desired effect
9 LISTENING FOR PLEASURE INVOLVES SENSITIVITY TO AND APPRECIATION OF WHAT IS HEARD.	— experience and appreciate the pleasure that can come from listening to language in its various forms, such as conversation, songs, speeches, poetry, plays, stories — take pleasure in the power and beauty of well chosen words, and in the rhythm and flow of language in its various forms — understand that appreciative listening involves obtaining sensory impressions, stimulation, or enjoyment through listening to the experiences and works of others; interpreting non-verbal, spoken or musical language, and relating that language to past experience and to imagined or vicarious situations — understand that careful, sensitive listening to a variety of literary forms and language patterns can increase proficiency in reading and writing, and help develop appreciation of our literary heritage — appreciate and be tolerant of the many dialects and accents with which our language can be spoken — develop ability to understand and appreciate one's own response — develop willingness to listen appreciatively to new types of presentations in new situations		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
VIEWING	The students should be able to:	The students should be able to:	The students should be able to:
10. EFFECTIVE VIEWING DEPENDS UPON THE ACTIVE INVOLVEMENT OF THE VIEWER.	— recognize and discuss the importance of visual media in their personal lives for extending experience, imparting information and providing enjoyment		
	— apply background knowledge and experiences in order to comprehend and respond to visual messages	— apply background knowledge and experiences to comprehend, respond to and interpret visual messages	— apply background knowledge and experiences to comprehend, respond to, interpret and evaluate visual messages
	— understand, discuss, evaluate and appreciate ideas received visually from an increasingly wide variety of materials such as photographs, art, television, film, drama		
	— identify and understand the purposes, message and intended audience of visual communications		— identify, understand and critically evaluate the relationship among purpose, message and intended audience of visual communications such as pictures and television commercials
	— understand and demonstrate the effect of body language on the intended message		
11. VISUAL COMMUNICATIONS POSSESS DISTINCTIVE ELEMENTS AND STRUCTURES WHICH MAY AFFECT MEANING.	— understand that individual elements in the visual message (facial expressions, status symbols, colours, etc.) strongly affect the message	— assess the quality of contribution of individual elements in the visual communication	— assess the quality of contribution of the combined elements to the visual communication
	— understand that the structure of the visual message (composition, angle, sequence, etc.) strongly affects the visual message	— understand the contribution of the structure of the visual message to the total meaning of the visual message	— evaluate the contribution of the structure of the visual message to the total meaning of the visual message
	— develop, organize and present a variety of visual messages, using media such as photographs, collage, film, slides, videotape, illustrated texts, comics and cartoons, dramatizations, models, diorama		
12. VISUAL COMMUNICATION IS SIMILAR IN MANY WAYS TO FORMS OF ORAL AND WRITTEN COMMUNICATION.	— understand that visual presentations are ways of receiving communication and can serve as catalysts for other language arts activities such as speaking, writing and reading		
	— develop increasing ability to compare and contrast verbal and visual forms of expressed thought such as stories, dramas, novels, poetry, films, cartoons and advertising		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
12 (continued)	— create, with increasing competence, a visual message from a verbal message, such as making a slide presentation of a poem, creating an advertisement or a book jacket for a novel, creating a video production of a short story, storyboarding episodes of a story, or building a model		
13 THE VIEWER MUST EVALUATE THE APPARENT REALITY CREATED IN MEDIA PRODUCTS	— recognize the difference between fact and fantasy in media portrayal of everyday life	— recognize, interpret and evaluate the effects on the viewer of idealization and distortion in media productions	— recognize, interpret and evaluate idealization in advertising and understand how it strongly affects the visual message
		— understand that manipulative devices such as colour, lighting, perspective are used to influence the viewer	— understand that manipulative devices are used to persuade the viewer, especially in advertising
	— attend to the influence of the media in everyday life and to how the media affects them in their views, attitudes and actions toward others (role, sex, or age stereotypes, generalizations based on racial, ethnic, or religious origins, etc.)		
14 CRITICAL VIEWING IS AN IMPORTANT LIFE SKILL	— develop an increasing ability to observe subtle aspects of the visual message which enhance its impact		
		— discuss emotions, facts and opinions, and techniques used to express them visually	— discuss propaganda and advertising techniques expressed visually
			— appreciate the effects of editing, such as biasing content and enhancing mood or theme
	— interpret and evaluate, with increasing competence, their own and other visual messages		
	— understand that, where appropriate, literary terms referring to setting, plot and character development can be used to discuss and interpret video productions and film		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
WRITING	The students should be able to:	The students should be able to:	The students should be able to:
15 IN THE WRITING PROCESS, APPROPRIATE PREWRITING STRATEGIES CAN ASSIST A WRITER TO DISCOVER AND EXPRESS IDEAS.	— generate ideas for writing through a variety of techniques such as brainstorming, group and class discussions, exploratory writing, relating personal experiences, incidental reading, viewing films		
	— recognize that authentic writing comes out of the student's experiences and is expressed in the author's own voice		
	— identify a topic with a view to selecting ideas appropriate for their writing	— identify and give focus to a topic with a view to selecting ideas appropriate for their writing	— identify and give focus to a topic with a view to selecting ideas appropriate for their writing, and select a suitable tone
	— develop the ability to adopt a particular role, audience, format, topic and purpose when writing	— develop the ability to choose an appropriate role, audience, format, topic and purpose when writing	— demonstrate an increasing ability to choose an appropriate role, audience, format, topic and purpose when writing
	— recognize when ideas need to be added, expanded or extended and effectively use information gathering techniques and sources		
16 APPROPRIATE ORGANIZATION AND DEVELOPMENT OF IDEAS ARE ESSENTIAL QUALITIES OF EFFECTIVE WRITING.	— use appropriate techniques such as jottings, point form notes, webbing, to organize their thoughts before beginning a first draft		
	— demonstrate facility in adopting forms suitable for their role, audience, format, topic and purpose	— demonstrate increasing facility in choosing forms suitable for their role, audience, format, topic and purpose	
	— demonstrate an ability to organize for familiar audiences such as friends, parents, teachers	— demonstrate an ability to organize for less familiar audiences such as the media, the community, other students	— demonstrate an ability to organize for more impersonal, distant or specialized audiences such as businesses, elementary students, government agencies
	— use appropriate techniques for the beginning or introduction to their writing, such as writing a topic sentence or opening paragraph, taking a point of view in relation to the topic		
	— demonstrate increasing skill in including relevant ideas in the development of their writing		
	— understand that ideas are more effectively expressed if they are organized according to an appropriate pattern		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
16 (continued)	— understand and use various methods of developing a piece of writing, such as reasons, examples, time order, space order, opinions, sequence of events, comparisons	— understand, choose from and combine a variety of suitable methods of developing a piece of writing, in keeping with their role, audience, format, topic and purpose	
	— use appropriate techniques for the conclusion to their writing such as concluding an argument, providing a surprise ending		
	— demonstrate an ability to unify their writing by using related ideas in appropriate order	— demonstrate an ability to achieve cohesion in their writing through the explicit use of transitional words and phrases to link ideas	— demonstrate an ability to achieve cohesion in their writing through the use of more subtle transitional devices such as the use of synonyms, repetition, juxtapositioning
17 EFFECTIVE EDITING INVOLVES REVISION FOR THE PURPOSE OF EVALUATING IDEAS AND FURTHER SHAPING OF THE COMPOSITION.	— review writing carefully to ensure that it addresses the author's intention		
	— identify, with teacher or peer assistance, those ideas which need clarification for the purpose of addressing the chosen audience		
	— identify and remove, with teacher or peer assistance, irrelevant or unnecessary ideas		
	— identify and add, with teacher or peer assistance, ideas which need to be included		
	— evaluate, with some assistance, the effectiveness of the development of the writing, addressing, where appropriate, such features as beginning, ending, developmental pattern, register, point of view, transitional devices, key words		
			— demonstrate an increasing independence in revision strategies
18 EFFECTIVE EDITING DEVELOPS THE ABILITY TO USE THE CONVENTIONS OF WRITTEN LANGUAGE.	— recognize that writing conventions serve the purpose of making writing easier for readers to understand		
	— edit, with some assistance, for correctness of expression, especially proofreading for errors in sentence structure, punctuation, capitalization, grammar usage and spelling		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
18. (continued)	— demonstrate an increasing control over the conventions of written language		
	— use reference materials such as a dictionary, thesaurus, and writer's handbook to solve specific problems with conventions		
	— demonstrate increasing control in the course of their writing with the conventions of spelling		
	— produce a finished draft, when required, suitable for sharing with others such as teachers, peers, and other audiences or for publication through bulletin board displays, school newspapers, anthologies, or addition to classroom or school resources		
			— use acceptable bibliography and footnote forms when required
19. COMPETENCE AND FLEXIBILITY IN WRITING ARE DEVELOPED THROUGH A BROAD RANGE OF WRITING EXPERIENCES FOR A VARIETY OF PURPOSES, AUDIENCES, FORMATS, ROLES, RELATIONSHIPS	— develop increasing fluency through personal or exploratory writing such as reacting personally, recording events, expressing and clarifying thoughts and feelings, and for developing ideas for other types of writing		
	— write for a variety of given audiences and purposes, in specified roles, adjusting their writing to suit each audience, purpose and role		— adapt, with increasing independence, their writing to suit given or self-selected audiences, purposes and roles
	— write in a variety of forms		
	— demonstrate an ability to write from a single point of view from the perspective of the student as writer	— demonstrate an ability to write from more than one point of view	— demonstrate an ability to write from several points of view, and with sensitivity to more than one perspective
	— write clear and effective narration in a variety of prose and poetic forms such as short story, poetry, play, newspaper article, letter, presenting one major event in a straightforward chronological order, within an appropriate time frame		— experiment with alternative ordering of events to achieve dramatic effects
	— demonstrate increasing control over the use of conversation and dialogue in writing		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
19 (continued)	— write clear and effective description drawing on sensory details	— write clear and effective description demonstrating a judicious selection of details to create a dominant impression	— write clear and effective description demonstrating an ability to describe indirectly by means of suggestion, association, etc., to create a dominant impression or mood
	— demonstrate increasing control over the use of language, such as using specific vocabulary, making apt comparisons, employing original expression		
	— write clear and effective exposition such as simple directions, explanations, letters, short reports, autobiographical sketches, charts, announcements, and advertisements, emphasizing direct experience and background knowledge as sources of information	— write clear and effective exposition such as directions, explanations, letters, reports, autobiography, biography, character sketches, charts, announcements, advertisements, adding vicarious experience to direct experience as sources of information	— write clear and effective exposition such as directions, explanations, letters, reports, autobiography, biography, character sketches, charts, announcements, advertisements, reviews, resumes, editorials, and essays, with more emphasis on the synthesis and evaluation of information from varied sources
	— write to support a position, using factual details or other methods of support such as examples, quoting authorities, statistics, analogies		
20 PERSONAL ENJOYMENT AND SATISFACTION IN WRITING DEVELOP THROUGH BEING INVOLVED WITH MEANINGFUL WRITING EXPERIENCES	— self-initiate writing from their own experiences for satisfaction and enjoyment and, if they desire, sometimes share them with others		
	— enjoy and receive personal satisfaction from assigned writing which relates to the context of experiences and extends their intention to write		
21 WRITING TO LEARN IS AS IMPORTANT AS LEARNING TO WRITE	— use writing to discover meaning as the writing progresses		
	— use writing in all subject areas not only to demonstrate knowledge but also to discover what is known and to extend and clarify knowledge		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
22 MODERN TECHNOLOGY INFLUENCES THE WRITING ACT.	— understand how modern technology such as computers and word processors influence the drafting, revising, proofreading, editing and publishing of written communication — develop increasing proficiency in the use of computer technology during all stages of the writing process.....		
READING/LITERATURE			
23 READING IS AN ACTIVE PROCESS THAT INVOLVES THE READER IN THE CONSTRUCTION OF MEANING.	— understand that the reader constructs meaning, drawing on prior knowledge (personal background knowledge and experience, knowledge of language, rhetorical structures, or literary patterns) while interacting with the text — relate personal experiences and their knowledge of language and literature to each reading selection and be increasingly aware that what they already know and their attitudes affect what they will understand — use and develop strategies for getting meaning from connected text that will enable them to predict, sample, and confirm or correct their predictions as they read meaningful passages — respond with increasing sensitivity, thoughtfulness, confidence, articulation, and self-reliance to material they read ... — clarify, organize, and consolidate meaning for themselves and, where appropriate, share with others..... — extend their experiences with ideas in the selection and with language experiences beyond the selection.....		
24 APPROPRIATE PRE-READING STRATEGIES CAN ASSIST READERS TO UNDERSTAND WHAT THEY ARE READING.	— understand that the knowledge and attitudes readers bring to the text help determine the meaning that each derives from the text — participate in a wide variety of prereading activities such as reflection, discussion, viewing, listening, drawing, or dramatizing related to a reading selection to aid comprehension of the selection		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
24. (continued)	— determine, with assistance if necessary, their purpose for reading a particular selection and understand that setting a purpose for reading aids comprehension	— demonstrate increased independence when deciding upon a purpose for reading a particular selection	
	— adopt an appropriate stance toward the text depending on whether their focus is on getting information from the text or reading for pleasure	— demonstrate increased independence in choosing an appropriate stance toward the text depending on whether their focus is on getting information from the text or reading for pleasure	
	— anticipate meaning through prediction of the intention, content, and structure of a selection, based on their previous experiences, knowledge of language and literature, and format cues such as title, pictures, charts and forms of various written materials		
	— generate questions which might be answered by reading a particular selection and read for the purpose of having their questions answered		
25. SELECTION OF APPROPRIATE STRATEGIES DURING READING CAN ASSIST READERS TO UNDERSTAND WHAT THEY ARE READING.	— practise using cues provided by the author (graphic, syntactic, semantic), the teacher and their own prior knowledge to infer the author's intended meaning and to construct personal meaning		
	— use format cues such as headings, italicized or boldfaced type, graphs, pictures or charts to help organize information		
	— make connections between the text and their own experience through recollection, mental imagery and comparison		
	— formulate questions or make predictions about what to expect when reading the selection, and confirm or revise their questions or predictions as reading continues		
	— demonstrate awareness of their own thinking processes during reading	— demonstrate an increasing ability to reflect consciously on their thinking processes	
	— monitor their own progress toward understanding the text, detect lapses in comprehension, and initiate strategies to rectify their difficulties		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
25 (continued)	The students should be able to	The students should be able to	The students should be able to
	— ask appropriate questions about different kinds of texts such as poems, newspapers, recipes, graphs, technical manuals, stories and novels, and read to find relevant answers		
	— use their understanding of a text and background information to help identify words and expand reading vocabulary		
	— recognize that reading rate should vary depending upon the reader's purpose and the complexity of the material	— recognize and choose a reading rate appropriate to their purpose and the complexity of the material and, if necessary, adjust the rate as the reading progresses	
	— construct relationships among the parts of the text by using cues to meaning, such as the hierarchical relationships represented by headings, main ideas, and summaries or knowledge of story structures or poetic forms		
	— aid comprehension through the use of various techniques such as webbing, graphing and note-making	— apply study strategies such as outlining and preparing structured overviews when reading complex material	
	— recognize and use different organizational patterns in fiction and non-fiction, such as chronological order and cause and effect	— recognize and use different organizational patterns in fiction and non-fiction, such as foreshadowing, flashback, comparison and contrast	— recognize and use with increasing proficiency different organizational patterns in fiction and non-fiction, such as chronological order, cause and effect, foreshadowing, flashback and comparison and contrast
	— demonstrate the ability to select, with assistance, appropriate strategies to comprehend a broader range of material both literary and non-literary, with content further removed from their own experience	— demonstrate increasing independence in their selection of appropriate strategies to comprehend a broader range of material	
	— read their own writing and that of other students for understanding and enjoyment and for the purposes of editing		
	— adjust reading strategies to meet the demands of modern technology		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
26 APPROPRIATE STRATEGIES FOLLOWING INITIAL READING CAN ASSIST STUDENTS TO RESPOND TO AND REFLECT ON WHAT THEY HAVE READ	— express and share with increasing sensitivity, thoughtfulness, fluency and self-reliance, their personal understanding of the text; their associations of the text with their own experience; and their beliefs, attitudes and feelings related to the text		
	— formulate questions based on their individual responses to the text and generate their own interpretation	— formulate questions based on their individual responses to the text and generate and elaborate on their own interpretations	
	— develop a better understanding of themselves and others through an examination of human experiences and values encountered in literature, and relate literary experience to personal experience		
	— express personal responses to a literary work through a variety of modes such as discussion, writing in various formats, viewing, drawing or painting, dramatizing, and oral interpretation		
	— examine, revise and reflect on their thoughts about and reactions to what they have read		— consider deeper or alternative meanings
	— establish logical connections among ideas and express them in alternative form(s) such as developing a character relationship web, creating a plot time line, translating a chart or graph into written form		
	— revise, reprocess and recreate the structure of prose and poetry by a variety of approaches such as summarizing, retelling, rephrasing, elaborating, scripting, acting out, translating from one medium to another		

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to	The students should be able to	The students should be able to:
27 READING COMPREHENSION AND DECISIONS ABOUT THE SIGNIFICANCE OF A LITERARY WORK REQUIRE AN UNDERSTANDING OF THE AUTHOR'S PURPOSE, AN ABILITY TO INFER AND EVALUATE, AND SOME KNOWLEDGE OF LITERARY TRADITION AND TECHNIQUES.	— recognize and respond to the effect that a literature selection has upon them, and demonstrate, with teacher assistance, a growing understanding of the reasons for a literature selection having a particular effect		— infer a writer's purpose, and have some understanding of the resulting relationship between the writer's purpose and features of the writing style such as diction, verse and sentence style, length, imagery
	— make inferences based upon personal experience and information in the text about the literal meaning of the selection, such as: What will happen next, and why? How will characters behave, and why?		— recognize implications and, with teacher assistance, identify the more subtle inferences in their reading such as inferring character traits from the character's actions
	— evaluate, through personal response, the effect that a literature selection has upon them and, with teacher and peer assistance, be prepared to present reasons for their evaluation		
			— evaluate through personal response, and increasingly through critical response, the significance of a literature selection and compare it to other similar works
	— recognize literal and figurative statements in literature	— reflect upon the effect of the more common types of figurative language on a variety of literary selections	
28 APPRECIATION OF LITERATURE IS ALSO ENHANCED BY SOME UNDERSTANDING OF FORM, STRUCTURE AND LITERARY STYLE.	— appreciate, with increasing thoughtfulness, the differences between prose and poetry, fiction and non-fiction and understand the purposes for each		
			— recognize, with teacher assistance, the more obvious relationships of the form of a work to the author's purpose and theme

CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
28 (continued)	The students should be able to:	The students should be able to:	The students should be able to:
	— identify the physical and social setting, when relevant to understanding a selection, and begin to recognize the relationship of setting to character and action	— identify the physical and social setting and begin to recognize the relationship of setting to character and action	— consider the nature of the relationship between setting and character and action
	— understand that their enjoyment and appreciation of narrative form can be enhanced by an awareness of conflict and the types of conflict used in plot development		
	— understand the flow of actions or events in the short story, novel, play and other narrative forms	— understand the flow of actions and events in narrative forms, and alternative ways in which plot can be developed, such as foreshadowing, flashback, story-within-story, unresolved ending	
	— read and discuss a wide variety of types of poetry		— read and discuss a wide variety of poetry and recognize the relationship between form and content in common types of poetry such as ballads, limericks, dramatic monologues and common verse forms
	— recognize, with teacher assistance, some differences in style such as rhythm of language, figurative language, point of view among various authors writing on similar subjects in the same form		
	— enhance appreciation of literature by using selections as sources of models for writing		
	— develop attitudes of increasing tolerance and understanding through vicarious experience		
	— recognize central and minor characters and discuss their actions and motives		— recognize and discuss a character's actions, motives and changes
	— discuss their personal response to the actions, values and motives of characters and provide support for their responses based upon personal experience and information from the text		— discuss their personal responses to a character's actions, motives and values and begin to limit their terms of reference to the content of the literary work

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CONCEPTS	SKILLS (7)	SKILLS (8)	SKILLS (9)
	The students should be able to:	The students should be able to:	The students should be able to:
29 (continued)	— describe the appearance, language, actions, mannerisms and obvious traits of characters met in literature	— develop proficiency in describing characters met in literature, through discussion, and subsequently, in writing	— develop proficiency in inferring more subtle or indirectly stated aspects of character
	— demonstrate increasing proficiency in comparing and contrasting character similarities and differences		
	— develop an awareness of values expressed through literature (character's values, author's values)	— identify and discuss values expressed in literature, and, where appropriate, evaluate those values	
30 LOCATING, SELECTING AND EVALUATING INFORMATION ARE IMPORTANT LIFE SKILLS	— demonstrate ability to plan different kinds of inquiry strategies such as brainstorming possible areas of investigation, formulating and classifying questions, identifying potential sources of information		
	— demonstrate increasing proficiency in scanning to locate information quickly from varied sources such as tables of contents, chapter headings, italics		
	— demonstrate increasing proficiency in using skimming as a rapid reading technique for locating information quickly		
	— demonstrate ability to locate other books by an author who has pleased them previously, or on a subject which interests them		
	— demonstrate increasing proficiency with gathering, evaluating and organizing information to fulfil their purposes from school learning resource centres and other sources such as public libraries, individuals, data banks		
31 LIFELONG READING FOR ENJOYMENT, APPRECIATION AND INFORMATION IS IMPORTANT TO THE WELL-BEING OF THE INDIVIDUAL	— understand the importance of reading in their personal lives for extending their own experiences, exploring and thinking about life, gaining information about their world, and understanding their own cultural and linguistic background by reading materials which represent the multicultural nature of our society		
	— self-select materials, both fiction and non-fiction, for personal satisfaction	— read an increasingly wide variety of materials, both fiction and non-fiction, for enjoyment, and continue to develop personal interests and preferences in reading material	— read an increasingly wide variety of materials, both fiction and non-fiction, to extend personal interests and preferences
	— initiate or sustain, with peer and adult assistance, if necessary, an interest in reading personally-selected fiction and non-fiction in the classroom and at home		

CHAPTER THREE
BEFORE CLASSES START

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The Junior High English Language Arts curriculum stresses the interactive dynamic view of knowledge and learning. It is based on the view that knowledge is reconstructed by each learner during the interaction between past and present learnings. The program is built on the philosophy that students learn language through active use in an integrated manner. What children listen to they can learn to speak; what they speak they can write; what they and others write can be read; what is learned in one area of the language arts can support and strengthen each of the other areas. The program also stresses that students not only want to learn language, but to learn through language, and that such learning is best accomplished through active language use. Language use is the focus of the method. Knowledge about language receives less stress because it is developed best through active use. Learning does not constitute taking on a 'package of knowledge' but is a process of discovering and rediscovering meaning through language. Similarly, listening and reading involve the active processes of recreating meaning from what is heard or read.

ROLE OF THE TEACHER

In the past, language arts programs tended to be teacher-centred and text-oriented. The text dictated which concepts and skills to teach. The teacher usually directed activities, doing most of the talking and controlling the nature of student contributions. Students used language primarily to answer questions or recite what they had memorized. Current thought appreciates that the role of the student must expand and that the classroom must become much more student-centred in order for students to have opportunities to use language in a variety of situations for various purposes. To accommodate the shift in the student role, the teacher must move from being someone who imparts information and assesses student progress in learning that information, to someone who observes what students are learning and what they might be ready to learn, and helps them through careful planning and coaching.

What are the responsibilities of the teacher in a language development program?

The effective language teacher:

- bases language programming on the principles outlined in the Philosophy section of this guidebook.
- creates a language-rich environment which exposes students to many varieties of English in both the oral and written modes and to many models of good literature.
- creates a classroom atmosphere in which students feel comfortable practicing their communication skills and are willing to take risks during language activities.
- models the type of language behaviour expected of students. For instance, language development teachers should consciously use the variety of language appropriate to the communication situation. Also, they should engage in many of the language development activities with the students by:
  - participating in classroom discussion (sharing own thoughts as well as giving support, clarifying, questioning, etc.)
  - writing along with the students and moving with them through the stages of pre-writing, drafting, revising and sharing.
- plans a language program based on the needs, strengths and interests of the students. The teacher organizes activities and the classroom environment to meet the diverse range of language abilities in the classroom.
- plans as often as possible student-centred activities in which students are actively using language to plan, explore, research and discuss ideas in carrying out specific assignments. Usually, such activities involve pair or group work. Rather than dominating the classroom scene, the teacher moves around the classroom, acting as an authority to whom students can address specific questions or problems, intervening if students are off task or confused about their responsibilities, or noting areas of difficulty that require discussion or instruction to the whole class, a specific group or an individual.
- provides a variety of experiences through which students acquire new meaning and extend their thinking skills. The language development teacher must encourage students to think critically about what they hear, read or see.
- engenders enthusiasm and interest in the nature of language and the value and the role of language and literature in society.
- uses appropriate methodology, and employs a variety of materials, media and classroom organization strategies to meet the needs of students.

REFOCUSING METHODOLOGY

Stressing active use of language means that classroom methodologies may need to be refocused. Teachers choosing to shift their methodologies to enable more active language use may find that they lack suitable models. The methodologies may be different from those used in the classrooms that present-day teachers attended when they were young. The methodologies may also be different from those used by other teachers in the school.

The shift to a methodology that stresses active use of language means that the teacher and the students have different focuses for their attention. The students may focus on a theme such as sports. There will be things to learn and do related to sports. The sports context may capture the students' attention and interest. The focus for the teacher of those students is different. The teacher focuses on the language the students are using and on how the students are learning to use language better. The teacher's attention will be on how well the students are developing as readers, writers, listeners, speakers and viewers. The sports theme is used as the vehicle for meaningful activity which has the language use as its natural outcome. The teacher plans the thematic activities carefully; the students' attention is focused on these activities, but once the activities begin, the teacher's attention focuses on the students' language, not the thematic activity.

The teacher looks for competencies and for growth points — those areas in which the students are ready to move ahead.

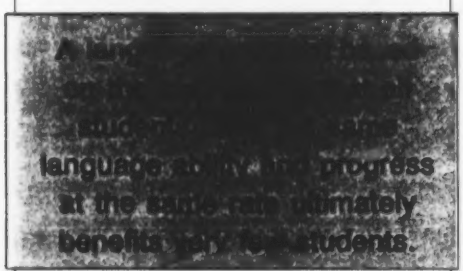
The teacher focuses on how the students are using language in order to observe what they have learned to do and what they might be ready to learn, or need to know. The teacher looks for competencies and for growth points — those areas in which the students are ready to move ahead. The teacher does not look for errors alone but, through observations, discerns what the students can do and what they are ready to learn. This information can be used for planning future activities and for feedback to the students and their parents.

Teachers choosing to shift their teaching methodology to one which stresses student learning and active language use might find some of the following suggestions helpful.

INSTEAD OF...	WHY NOT TRY...	AND THEN TRY
assigning single paragraphs that are descriptive, expository or narrative	letting personal writing grow from prewriting activities and letting the form and content emerge	editing rough drafts for form and content depending upon audience and purpose
teaching a unit on dictionary skills	encouraging students to look up unfamiliar words as they arise in context	encouraging students to use several dictionaries for different abilities and having them discuss the variations
using vocabulary lists	brainstorming for words that might be useful for a particular writing purpose and categorizing them according to their use (leave the word lists up in the room for reference)	using sentence combining to encourage the use of new vocabulary and writing forms
using spelling lists	asking students to keep a list of their own misspelled words from their own writing	encouraging students to monitor their own spelling during the editing stage and to ask a good speller for assistance
teaching a grammar unit	noting common grammatical errors in student writing, teaching the more acceptable form and having students practice and apply the form when they edit their work	using sentence combination to show how meaning can be constructed in a number of ways — to produce different results — by using various grammatical constructions
using round robin oral reading	reading the selection aloud to the students or having them read it silently	having students rehearse a reading before presenting it orally to convey the meaning and tone of the selection
reading a selection and assigning written answers to questions	having the students discuss the answers to questions in small groups then reporting back to the class	having the students develop questions in groups for other groups to discuss
conducting teacher led, whole class question and answer sessions	using small group discussion and having the groups report back to the class	encouraging a group of students to present what it has learned about a particular topic, or using a panel discussion or informal debate
marking all final draft writing	responding to the content and meaning of first drafts to give students an opportunity to revise	keeping folders of all first drafts, having the students select two or three pieces to revise and turn in for grading
using multiple choice tests	using short and long answer questions marked holistically	developing tests which allow students to apply the processes they have learned, such as prewriting and editing, predicting and hypothesizing
taking in all work for grading and then turning it all back	peer editing	sharing the writing with other classes or parents, or compiling an anthology of students' works
teaching the communication model	allowing students to communicate with one another in small groups	encouraging students to reflect on how well their small group worked and the reasons for this

INDIVIDUAL DIFFERENCES

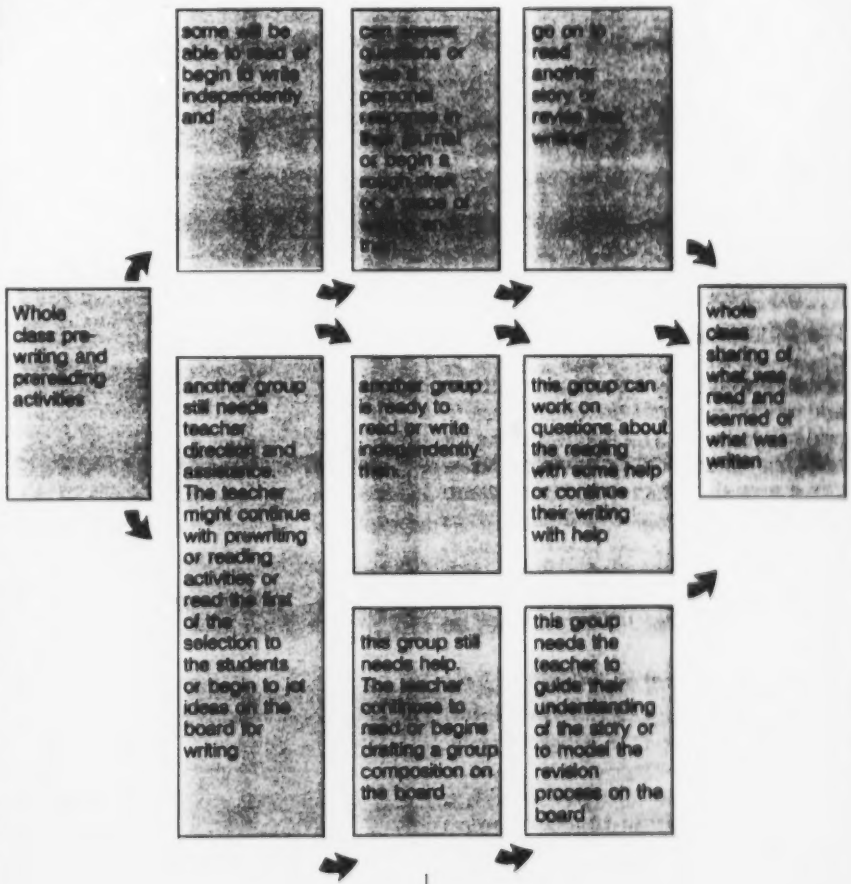
Multi-grade and single-grade classrooms both possess a diverse range of abilities, needs and interests with differences in student abilities evident from the first day of school. Students progress at different rates physically, intellectually, emotionally and socially. As they move through the grade levels into adolescence, the range of difference tends to increase as a result of factors such as irregular attendance, speaking a language other than English, absence of special education programs, illness, a lack of parental interest, etc.



A factor that has tremendous influence on student success and to which the junior high program must address itself is the degree of proficiency students have in the language of instruction. Even if all students speak English at school entry, it is unlikely that they are equally ready to participate in the curriculum of study. A wide range of proficiencies may exist. Some students have had stimulating and varied pre-school language experiences through which they have come to make sense of the world and to represent what they have learned through language. As a result, they have a broad vocabulary, use increasingly complex sentence structures, and are able to employ language for a wide range of purposes. These students have the ability to learn effectively through the medium of language and can meet the language expectations of the school curriculum. Other students may have had many pre-school experiences, but few opportunities to organize and represent their experiences through verbal interaction with adults. The program must be sensitive to these different proficiencies. It must challenge the former students and help the latter by providing many language models and engaging them in activities that lead them to expand their vocabulary, master more complex syntax, and use language for a wider range of purposes. Otherwise the less proficient student is likely to fall farther and farther behind.

A language program based on the assumption that all students have the same language ability and progress at the same rate ultimately benefits very few students. Teaching skills which some students are not ready to learn and which others have already learned creates little economy of time and effort and in the end, little satisfaction.

The junior high program must address individual differences in language ability. To do so, however, does not mean each student works alone on skills he/she lacks or with which he/she has problems. It is neither possible nor desirable to establish a separate program for each student. Language is the medium of communication. Students should improve their language skills in the context of communicating with others. However, the concepts of individualization and groups are not incompatible. Flexible grouping allows the teacher to organize students in ways that best accommodate individual language needs and interests. Common interests or similar skill levels may form the basis for homogeneous grouping. In heterogeneous groups more proficient students may aid or stimulate less language-able members. The figure that follows shows how students may be grouped for a reading or writing assignment.


Whole class pre-writing and prereading activities
some will be able to read or begin to write independently and
go on to read another story or revise their writing
whole class sharing of what was read and learned or what was written
another group still needs teacher direction and assistance. The teacher might continue with prewriting or reading activities or read the first of the selection to the students or begin to jot ideas on the board for writing
another group is ready to read or write independently then
this group can work on questions about the reading with some help or continue their writing with help
this group still needs help. The teacher continues to read or begins drafting a group composition on the board
this group needs the teacher to guide their understanding of the story or to model the revision process on the board

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It will not be necessary to follow this process for every selection read, nor for every piece the students write. However, all students will benefit from this type of process whenever it is needed and manageable. Many other ways of adjusting the skills and concepts to meet individual needs will be used by teachers who discover them through observing how their students learn.

Teachers in classrooms where English is spoken as a second language or dialect will find that in covering the curriculum they will be introducing far less material than they would in an English first language classroom. More time will have to be spent with students in all phases of the reading and writing processes (which include speaking, listening and viewing skills) in order to ensure understanding. It is this key area of understanding which is crucial for all students, English first or second language, and which will govern how much time is spent on a topic, activity or stage in a process in a junior high classroom. The following chart shows how the same skills using the same story are covered in markedly different time frames in both an English first language classroom, and an English second language classroom where the material is unfamiliar to most of the students.*

Activity/Class time total	Eng 1st Lang	Eng 2nd Lang
Prereading Discussion	Shared experiences	Visuals, shared experiences
TIME	20 minutes	40 minutes
Guided Reading	Teacher reads Stops for questions, predictions	Teacher reads Stops for questions, predictions
TIME	20 minutes	80 minutes
Post-Reading	Discussion Assigned quest. done in groups; shared with class	Oral discussion of questions and possible answers; some written answers modelled; finished in groups; shared with class
TIME	20 minutes	160 minutes
Extension	Previewing discussion; related film	Pre-viewing discussion; related film (seen twice stopping frequently to discuss/clarify)
TIME	80 minutes	240 minutes
Post-writing:	Writing Activity based on film/reading Prewriting (20 min) Writing (20 min) Editing ideas (60 min) Editing conventions (30 min)	Writing Activity based on film/reading Prewriting (60 min) Writing (120 min) Editing ideas (180 min) Editing conventions (60 min)
TIME	130 minutes	420 minutes
TOTAL TIME	270 MINUTES	940 MINUTES

* Please note that the same time frame would apply to an English first language classroom where the material was unfamiliar. Both groups of students need to have time to talk about a topic and to be provided with appropriate concrete visual experiences.

SKILL DEVELOPMENT

Skill development in language cannot be segmented easily into grade levels. Students develop at different rates, to different ability levels and in different patterns. It is almost impossible to state what all Grade 7 students are ready to learn. The skills and concepts attempt to give some guidelines about the usual skills and activities that the students at each grade level can achieve.

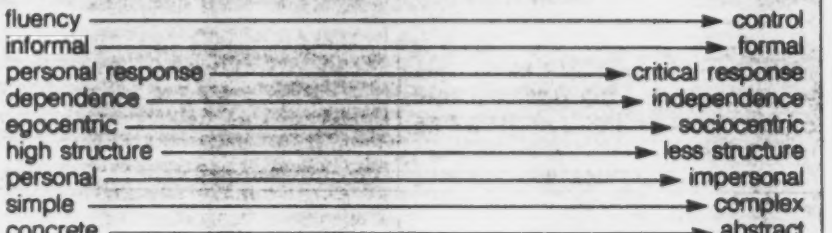
Teachers are expected to adjust the skills to fit the needs of the learner. The student will be working toward attainment of the concepts, but the level at which they work may need to be adjusted.

Some skills are written across all three grades. This was done because it is very difficult to state differences in skill level by grade. Students are expected to develop these skills throughout their years in junior high school. Proficiency in a skill will increase with use. Rarely is a student expected to learn and master a skill the first time it is taught or on the first attempt. Student learning and development will be along one or a combination of learning growth patterns (see ***Learning Growth Patterns*** chart this page).

The teacher's concern will not be as much with the content to be taught as it will be with the language experiences that are important for students to have, and how the students can be coached to develop the language skills which arise from those experiences. The teacher's role will be one of observing and taking advantage of noted growth points.

For example, in the Statement of Content, Concept 15, it states that, when writing, students will be able to recognize when ideas need to be added, expanded or extended. This skill is written across all three grades. Teachers will plan activities that develop this skill in all three grades. Observation of student learning and development of the skill will show that development might be along the continua of dependence to independence and egocentric to sociocentric.

Learning Growth Patterns



Students may need teacher or peer assistance to point out places where ideas could be added or extended to clarify the meaning for the reader, to build a certain mood or add suspense. As the students mature, and with the aid of coaching, they will be able to do this kind of editing and revision with more independence provided they have a clear audience and purpose for their writing. As students mature they are more capable of understanding what kinds of information will lead to better comprehension on the part of the reader.

Many of the skills will need to be adapted to meet the needs of individual students. Some students will need assistance and reinforcement. Other students will need challenging extension activities.

Reading selections make different demands upon different students. For instance, some students who are about to read "To Build a Fire" will need pre-reading experiences to help them understand the plot and how the man feels throughout the story. They might benefit from having the story read to them first. Other students will benefit from pre-reading experiences that prepare them for the conflict in the story and help them compare it with that in other stories they have read. A very few, more advanced students, may have read other Jack London stories. This previous reading becomes pre-reading information for reading "To Build a Fire". After some reflection on their previous readings they might read "To Build a Fire" to compare treatment of conflict to that used in his other stories.

Some students would benefit from viewing a film version of the story. Other more advanced students might view a film of London's life and then read the story to see how his life experiences are reflected in it.

Very often, the skills written across the three grades are ones in which development is controlled by the maturity and ability of the student. The development of these skills is subtle. It would be almost impossible to describe how a Grade 7 student would differ from a Grade 8 or a Grade 9 student. Nevertheless, these skills are important and through repeated opportunities to practise, students improve in their achievement of them.

However, the following example might indicate how Skill 1 of Viewing Concept 14*, written across the three grade levels, might be treated. The idea would be to plan activities for the students, let them become engaged in them and seek their own level of involvement and achievement.

* "develop an increasing ability to observe subtle aspects of the visual message which enhance its impact"

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Grade 7	Grade 8	Grade 9
1. Have the students, as a whole class, brainstorm for questions to survey viewer preferences in the school and/or broader community. Include, in the survey, questions about why the shows are watched. 2. Have the students conduct the survey and chart the results. 3. Have the students draw conclusions as to which shows are most popular with youngsters, teenagers and adults. 4. Have the students hypothesize as to why they are the most popular shows with each group. 5. Students could watch the commercials on each show to see if they are directed toward the viewing audience that prefers the show. 6. Other students might make up commercial scripts and read them to the class. 7. Still other students might design storyboards for a 30-second commercial. 8. Some students will be best at watching commercials and discussing what happens in them, and telling each other and the class what they like or don't like about them.	1. Have the students view favourite shows of youngsters, teenagers and adults to see what messages are given to the viewer besides the plot. Teacher guidance will be necessary. 2. Have the students discuss whether the messages are directed toward the age group for which the show is intended. 3. Have the students hypothesize about why these messages are there for the audience. What would be appealing about them for that audience? 4. Have the students note the commercials on the shows. Are they directed to the audience that watches the shows? How do they get the viewers' attention, and how do they make their appeal? Do they use a bandwagon or testimonial appeal, etc.? 5. Have some students imagine a product that might be advertised on a show for youngsters or adults. Using a particular type of advertising appeal, make up the script or storyboard of a 30-second commercial. Have it presented to the class, which then tries to identify the type of appeal used.	1. Have the students view a television show, not simply for plot but for the other, more subtle ways in which the show influences people to believe certain things or desire certain lifestyles. 2. Ask the students to view other shows to look for the same things or for new things. 3. Discuss with the students whether the more subtle messages are directed toward the age group that normally watches the program. 4. Some students will be able to conduct a survey like that of the Grade 7 students, but plan and carry it out more independently as a group project. 5. Have the students noticed other kinds of advertising appeals such as hard and soft sell or glittering generalities? 6. Have students write scripts for imaginary products using the appeals studied. 7. Some students could video-tape their commercials for presentation to the class. The class could decide upon the appeal used, the intended audience, and hypothesize what real television show might be best suited to that particular commercial and product.

PLANNING LESSONS

Previously, language programs used commercial text books which provided students with exercises in which, for example, they answered questions about a story. Students completed these assignments independently with little interaction with others. Then either the teacher corrected the assignments or gave answers as the class corrected.

Unit planning can be an enjoyable and stimulating activity, especially if teachers work together.

The intention of this language arts program is not for students to learn skills as ends in themselves, but rather that they learn them to improve listening, speaking, reading, writing and viewing proficiency. Teaching the skills should never overshadow the actual use of these skills to communicate or learn. The learning resources have been chosen because they use an integrated approach. Materials such as student grammar textbooks and comprehension workbooks have not been included on the recommended list because they teach skills in isolation. Each lesson/ unit taught should integrate the listening, speaking, reading, writing and viewing skills, teaching them in a context so that students do not have to try to integrate bits and pieces into a whole and apply them on their own. Current research has shown that most junior high students cannot integrate or apply skills on their own. For example, if they have done a workbook exercise on using the comma, they will not necessarily correctly use a comma the next time they write, even if they correctly inserted or circled commas in the exercise.

Teachers do not have to follow the order in which concepts and skills appear in the Statement of Content. Rather, the sequence of skills presentation will vary according to the needs of the junior high students and the order in which content area topics and literature selections are taught.

Teachers can introduce skill lessons as the need arises to a class, a group of students, or an individual. These lessons should teach objectives students have not met in previous study units to a desired degree of satisfaction or those which diagnostic assessment reveals as weaknesses. Once identified and instruction has been given, skill practice should occur in activities that encourage real language usage.

UNIT PLANNING

Many teachers have been teaching an integrated language arts program for many years and have developed their own thematic units by using literature selections and ideas from many sources. Some of these teachers will continue to plan their own units, incorporating into them some selections from the new basic resources. Other teachers will use the new resources as the basis for the thematic unit but add selections and ideas that they know work well with their students. Still others will use the new resources almost exclusively. They will plan ahead, leaving out some activities and adapting others, in order to provide a logical, balanced and effective program to meet the varied needs of their students.

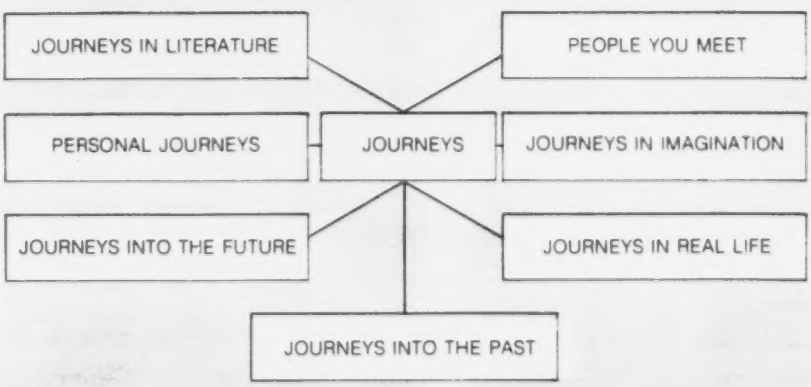
Unit planning can be an enjoyable and stimulating activity, especially if teachers work together. Teacher-constructed units that have been developed with the needs of students in mind often work the best. Such units can be organized around a selected topic, activity or literary work of interest to the students. The unit can be focused by deciding what skills and concepts from the Statement of Content could be learned through involvement in the language activities such as a unit would inspire.

The unit can be given a sharper focus by choosing, from all the skills and concepts that could be learned, those which the students need. At other times the unit can be organized around a particular concept from the Statement of Content that needs to be developed or a novel that is interesting to the students. Occasionally, teachers begin with a theme and organize their language activities around it. Various formats have been developed to assist in unit planning. The ones presented here were developed by the consultants and teachers with the Calgary Board of Education.

The theme for the sample unit shown is Journeys. What follows are the various steps the teacher could follow from the idea stage to use in the classroom. Other teachers or students could be involved at any step in the planning.

Webbing The Theme

Step 1: Begin by ***webbing the theme.*** In this case the theme is Journeys. Think of various ways that journeys occur in life and literature.



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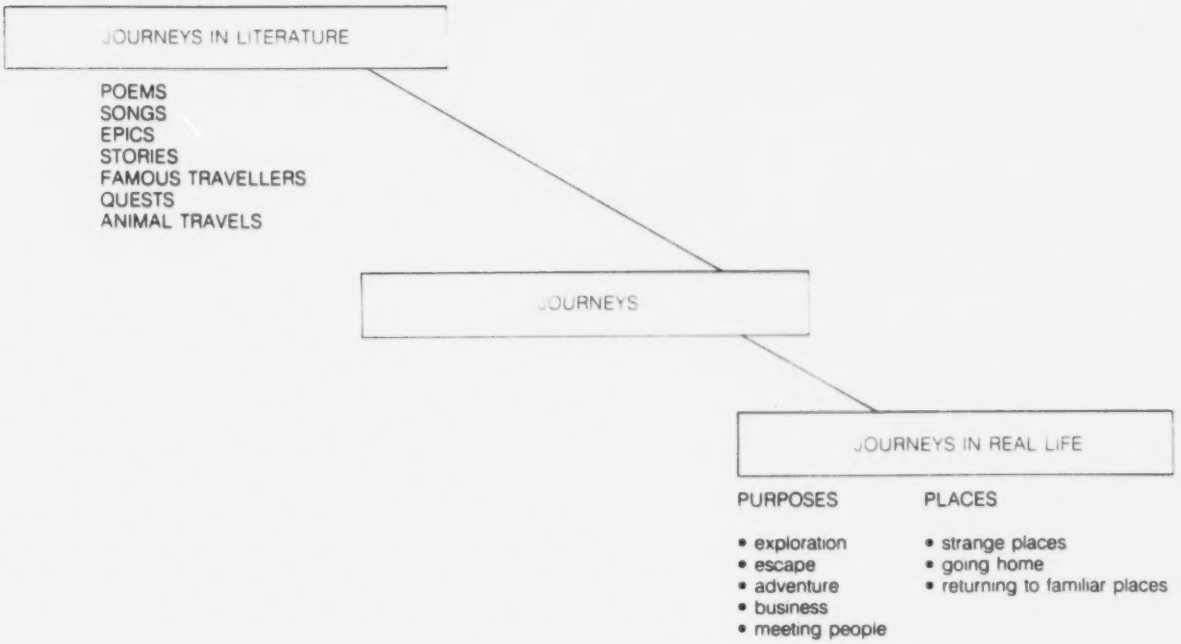
Expanding Aspects

Step 2: Subsequently, expand each aspect through brainstorming. Two of the aspects are expanded here for illustrative purposes but, in actuality, all aspects could be expanded in a similar fashion.



Activities Chart

Step 3: Once selected aspects have been expanded brainstorm possible activities and place in the appropriate section of the Activities Chart by strand. When the chart is completed, there will be a lot of interesting activities to choose from that promote language use and development. A blank chart is included at the end of this section.

Activities

JOURNEYS

WRITING

- RAFTS assignments (assume role of a traveller e.g., refugee, animal, space traveller) — see Appendix 1
- Letter writing - writing home
- Planning a trip
- Travel brochure
- Writing a ballad
- Postcards and messages
- Itineraries - dates, routes, modes of travel, etc.
- Telegrams
- Journal writing series of entries (see *Bridges*, p 48)
- Questions for character in story or interviewee
- Building your own adventure (see *Bridges*, p. 31)
- Change a story into play and perform

VIEWING

- Map study roads, rivers, places, etc.
- Map of a journey, fictional or real
- Map of favourite place
- Film VC-moonwalk, space journey
- Film *"Incredible Journey", "Heaven on Earth"*
- Find or take photographs and create a story
- Retell a story with illustrations or cartoons
- Use visual cues in pictures to predict events or make inferences about people, place/events (see *Bridges*, Chapter 10)
- Mural setting of a journey
- Models (e.g., space stations, setting)
- Make a comic strip of episodes of a story

SPEAKING

- Discussing personal travels
- Webbing kinds of journeys
- Opinions-benefits of travel
- Storytelling from traveller's point of view
- Choral reading of a poem
- Interviewing (e.g., pioneer, ESL student, travel agent)
- Generating questions for an interview

LISTENING

- Song (e.g. "On the Road Again", "Four Strong Winds", "In Search of the Lost Chord", by the Moody Blues, "Graceland" by Paul Simon)
- Guest speaker talk or tape (possibly illustrated) about place visits
- Recording a story/myth and listening for non-verbal cues to meaning (e.g. characters, feelings, relationships)
- Tape announcements (airport, for example) and discuss appropriateness of language register

READING

First person stories of dangerous/difficult journeys (e.g., "Crusty's Crossing", *Contexts Anthology 1*) and "The Home Children" in *Contexts Reading Skills 1*, pp. 54-56.

- Migrations (e.g., "Something Told the Wild Geese", *Contexts*)
- Early Settlers (e.g., "The Decision", in *Inquiry into Literature, Book 1*)
- Animals (e.g., "Underground to Canada", in *Contexts Anthology 1)*
- Everest expeditions (e.g. narrative poem, "Everest Climbed", *Contexts 1*, pp. 111-113; accounts of recent expeditions)
- Steve Fonyo, Rick Hansen, Terry Fox
- Ballads (e.g., "Sir Patrick Spens")
- Novel: *Lost in the Barrens* (Farley Mowat)
- Greek myth: Phaeton ("The Horses of the Sun", in *Contexts Anthology 1*) "Icarus and Daedalus"
- "Space Shuttle", in *Contexts Reading Skills 1*
- Diary "Journey of Charles Wayo", in *Contexts Anthology 1*; "Alone Across the Outback", in *Contexts Reading Skills 1*, pp. 70-73
- "The Cemetary Path", in *Inquiry into Literature 1*, pp. 27-28
- "One Mile of Ice", in *Inquiry into Literature 1*, pp. 81-93
- "Knowing Anna", in *Inquiry into Literature 1*, p. 70
- Research first space flight, first manned space flight, longest space flight, space stations, etc.

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Planning Chart

Step 4: Next decide on the sequence and duration of the activities. These activities begin as close to the students' experiences as possible and move from the personal to the impersonal, and from the concrete to the abstract. The chart is used for sequencing the activities, listing needed materials, listing skill objectives, ensuring that there is a balance among the strands, and indicating evaluation procedures. An example of a lesson sequence for the Journeys theme is included in the pages which follow.

This planning framework facilitates collaborative as well as individual program planning. Teachers who have worked together in this way have experienced benefits such as increased professional growth, better program articulation and other benefits between and across grades, and clearer school language policies. Regions or schools may want to promote this kind of collaboration early in the school year, especially with teachers unfamiliar with the program. In this way, teachers experience the curriculum they are teaching

PLANNING CHART

Focus		Initiating Activity for the Unit						Culminating Activity for the Unit
ACTIVITIES	**MATERIALS**	**PURPOSE** • **Concepts** • **Objectives** • **Skills**	**STRANDS** R	W	S	L	V	**EVALUATION**
"Introductory Activities" pp. 116 - 118, *Contexts* Teacher's Resource Book One - Travel Surveys - Transportation Research - Simulated Travel	Maps Travel Brochures Schedules Stamps	Concept 1 All Skills Exploratory Talk Concept 2 All Skills Effective Communication in Small Groups Concept 4 All Skills Ability to Speak Easily when Presenting Concept 8 Skill 4 Obtain additional information Skill 5 Evaluate received ideas Skill 6 Appreciate the spoken message... and identify with the experiences of others			S	L		Speaking (Formative or Summative depending on level of student skill development) Presentation of Transportation Research - one mark per group presentation (teacher and peer)

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PLANNING CHART

Focus		Initiating Activity for the Unit						Culminating Activity for the Unit
ACTIVITIES	**MATERIALS**	**PURPOSE** • **Concepts** • **Objectives** • **Skills**	**STRANDS** R	W	S	L	V	**EVALUATION**
		Concept 11, Skill 3 Develop, organize and present a variety of visual messages. Concept 12 Skill 3 Create ... a visual message from a verbal message.					V	Viewing/Listening: Travel Survey on chart Viewing: Trip Itinerary Map Postcards
Introductory Writing: "You are in grade 9. Your parents want to send you away for your high schooling." Brainstorm your thoughts and feelings and create a web to organize them.		Concept 15 Skill 1 Generate ideas for writing. Skill 2 Authentic writing comes out of students' experiences.		W	S	L		Teacher/Peer feedback on: "How well have the students organized the feelings in their webs?"
Watch Film on Home Children. Discuss and web thoughts and feelings of these children.	CBC T.V. film, "Heaven on Earth"	Concept 10 Skill 2 Apply background knowledge and experience in order to comprehend and respond to visual messages.			S	L	V	
Teacher reads aloud "The Home Children" from *Contexts Reading Skills One*, pp. 54-56. Listen to selected interviews with Home Children as adults.	Contexts Reading Skills One pp. 54-56 Tape of CBC Ideas Series (radio) on the Barnardo Children	Concept 7 Skill 5 Increase listening vocabulary through exposure to a wide variety of listening experiences.	R			L		
Writing: Diary entry for film/tape child, or student living away from home.		Concept 15 Skill 4 Develop ability to adopt a particular role.		W	S	L		Primary Trait Analysis: Show they can adopt a role.

PLANNING CHART

Focus		Initiating Activity for the Unit						Culminating Activity for the Unit
ACTIVITIES	**MATERIALS**	**PURPOSE** • **Concepts** • **Objectives** • **Skills**	**STRANDS** R	W	S	L	V	**EVALUATION**
Teacher reads aloud "Crusty's Crossing"	Contexts Anthology One pp. 89-95	Concept 23 All Skills Reading is an Active Process.	R			L		
Storytelling: based on above story, activity from *Contexts Teacher's Resource Book One*	Contexts Teacher's Resource Book One, p. 125	Concept 26 Skill 4 Express personal responses to a literary work Concept 1 Skill 3 Use talk... in personal response to literature	R		S	L		Reading: "Does student show understanding of the character of Tanis?" Speaking: Oral presentation

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PLANNING CHART

Focus		Initiating Activity for the Unit							Culminating Activity for the Unit
ACTIVITIES	MATERIALS	PURPOSE • Concepts • Objectives • Skills	STRANDS R	W	S	L	V		EVALUATION

ACTIVITIES CHART

ACTIVITIES

WRITING

VIEWING

SPEAKING

LISTENING

THEME

READING

LANGUAGE ACROSS THE CURRICULUM

Language is the vehicle through which students learn and it is through what students say and write that we evaluate their learning. Students need to develop language skills that enable them to listen and read the subject area content with understanding and to express and apply that understanding through speaking and writing.

In order for students to understand what is going on in Science, Math, Social Studies or any other subject they must be able to:

- **ask and answer questions**
- **comprehend what they are told and what they read**
- **report, orally or in writing, what they have understood**
- **follow instructions, given orally or in writing**
- **make notes from what they read and hear**
- **discuss**

These skills are basic to a student's success in school, regardless of the subject. Each subject area will have its own way of addressing these skills, and it is the responsibility of the individual teachers to make sure their students understand what they want done and how they want it done.

The preparation for reading a section from the biology text has similarities to how the English teacher would prepare the students to read a short story:

- find out what the students already know about the subject
- anticipate difficult ideas or words and discuss these with the students
- present such concrete materials as pictures, films, demonstration objects to fill in knowledge gaps
- encourage students to ask questions and pose questions about what they will be reading.

Since subject area textbooks present information differently than a novel or short story, students will need help with such things as scanning the entire chapter using boldface headlines and pictures/diagrams to predict what the chapter is about. They will have to be taught how to use the glossary/table of contents of the text to help them find additional information. They will have to be shown how to skim for specific information, and how to note the main ideas.

Students will have to be taught (preferably by showing them in a note-taking, lab report writing session early in the year) how to get and report information in each subject area. Don't assume the students know how to do this and don't assume that very subject particular information will be taught to them in their English class.

Each subject area will have its own way of addressing these skills, and it is the responsibility of the individual teachers to make sure their students understand what they want done and how they want it done.

Language Across the Curriculum does not mean that marks are taken off for spelling in a Social Studies report. It means that students are able to think, read, write, talk about, listen to and observe activities in all school subjects. Students should use writing to explore ideas, they should be allowed to talk about a topic to clarify and to extend their learnings, they should be given many concrete experiences upon which to base their learning.

In essence, language skill development in the content areas is integral to student success in learning the new concepts and language of the content areas. It is those students who become increasingly proficient listeners, speakers, readers and writers who are able to engage in independent learning activities.

EVALUATING JUNIOR HIGH ENGLISH LANGUAGE ARTS

Evaluation is a significant component of every instructional program. Ongoing assessment of student progress, which shows what the students have learned, is important to the students who are striving to develop their skills, and to the teachers who are striving to teach effectively.

The approach used in instructing and evaluating the Junior High English Language Arts program must be in accord with the philosophy and objectives of the curriculum.

For example, one of the basic principles of the program is that language learning occurs primarily through active involvement in language situations. Therefore, evaluation procedures should provide for as much active involvement of the students as possible. The teacher should evaluate pieces of writing that arise from classroom activities and from the students personal experiences, for which the audience is clearly defined. This approach to evaluating writing skills would usually be more appropriate than asking the students to write an "essay test" on a topic that they have not discussed in class, or read about, or experienced personally.

Similarly, because of the nature of the language arts program, evaluation should involve the active use of the skills being taught. It is possible to design multiple-choice questions on short reading passages that effectively measure a wide range of reading skills, given the appropriate amount of time and resources, which are scarce commodities for most classroom teachers. However, most classroom evaluation of reading skills is more appropriately done through typical classroom reading situations. For example, students might report, either orally or in writing, on a book or article that they have chosen to read for entertainment or to obtain information. In this instance, the important goal of integrating language arts skills is also being achieved, since students must demonstrate not only

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comprehension and appreciation of what they have read, but also their ability to speak or write about what they have read.

In large part, evaluation in the language arts is an ongoing part of instruction, and is best done through regular observation of students' performance in normal classroom activities. As students practice their language skills, the teacher observes and notes strengths and weaknesses and discusses individual progress with each student. Students can also evaluate each other, and evaluate themselves.

There is, however, a need for some formal evaluation as well, perhaps at the end of a unit or the end of a term. Formal evaluation procedures are useful to the student and his or her parents, in that they provide specific information about how much has been achieved, and they are helpful to the teacher in confirming grades and reporting student progress.

Purposes of Evaluation

Evaluation consists of collecting, processing and using information to formulate judgements, usually about student progress, ability or performance. Traditionally, we evaluate student learning for the following reasons:

- to plan appropriate programs for students
- to place students in an appropriate course or group
- to consider the effect of instruction
- to assess instruction
- to monitor student progress
- to give the student and parents information about his or her learning
- to provide report card marks

The following general principles apply to evaluation in the language arts program:

1. The concepts and skills as outlined in the curriculum Statement of Content should be used as the guide to what will be evaluated.

2. Evaluation should be purposeful, and connected to the teacher's and the program's objectives.

3. Evaluation should include both formative and summative measures. Both kinds of information should be communicated to parents and students.

4. Parents and students should be informed of the goals and objectives of the program, the criteria used to evaluate and the methods of evaluation.

TYPES OF EVALUATION

There are three types of evaluation: diagnostic, formative and summative.

Diagnostic Evaluation

Diagnostic evaluation is an important feature of the language arts program. It is most valuable at the beginning of the school year or at the beginning of a unit of work. It provides the teacher with information about the achievement levels of individual students, and of groups of students, in order that appropriate learning activities can be planned to meet the range of student needs in the classroom.

The teacher usually will attempt to get an overall impression of the ability and achievement level of the class and then look for individual students with similar needs who can be grouped for appropriate instruction.

There are several ways in which this information can be gathered. The teacher might review information from the previous year found in the student's cumulative file. Such information might include, years in school, attendance, test scores, the writing folder and comments from previous teachers. Following this, many teachers plan to observe the students in a variety of contexts. They plan activities that involve the students in writing, reading, speaking, listening and viewing situations and observe individual student's competencies and areas in need of improvement. Grading of performance is suspended during this time to encourage an atmosphere in which students are free to take risks. Often teachers will conduct individual, desk-side conferences with students to discover their perceptions about their abilities.

Standardized reading tests, designed to compare groups of students' reading achievements with established "southern" norms are sometimes used but teachers should make use of such techniques as observations, quizzes, review exercises, conferences, as part of their diagnostic evaluation techniques. Teachers are advised to trust their own judgements based upon their observations of student performance within the teaching/learning context. Observation checklists, based upon the skills and concepts in the curriculum are valuable sources for gathering information and making judgements about achievement and goal engagement.

The diagnostic information that a teacher gathers should, wherever practical and possible, be shared with the students and their parents. At the same time, individual student goals can be discussed and set.

Formative Evaluation

Formative evaluation is an integrated part of the teaching process. Almost all grading done in language arts should be formative; that is, it should have a purpose, should provide constructive feedback to the student and should indicate direction for improvement. Comments, edits, directions, suggestions for improvements, and often marks on assignments serve as means of teaching students; that is, of helping students to formulate more accomplished discourse — oral, written, or multimedia. Comments about a student's writing should be descriptive of the strengths and successful parts of the work, and should focus on manageable areas that need improvement. Some specific assistance or direction should be given so that areas requiring work can be improved upon by the student.

Formative evaluation is the kind of assessment done constantly by all teachers as learning proceeds. It might be the teacher's reaction to the student's oral answers to a question, the comments made on a first draft, feedback given about disruptive behaviour in group work, or a comment about the empathetic way a student listened. It is advisable for teachers to keep anecdotal records for each student. Anecdotal records take time to keep but many teachers, realizing their importance, find the time. A record does not have to be kept on every student each day. These records will prove valuable during parent-teacher interviews.

Some methods which teachers use to record impressions of students' progress are:

1. Teacher Journals: These are brief entries of significance. Like student journals, they are selective, subjective accounts. Teachers write while students write, in a preparation period or during a test.

2. Checklists: While students are engaged in group work, or as the class reacts to a speaker or presentation, the teacher can record features of language production.

3. Surveys: Class conducted or teacher designed surveys into viewing habits or reading interests can be used.

4. Conferences: Teacher-student conferences, although time intensive, are valuable means of communicating with students.

Formative evaluation can also be done by the student's peer group. This type of evaluation has the benefit of providing other audiences and other responses to a student's work. Peer evaluation also allows students to compare their work to that of other students.

Evaluation...should provide constructive feedback to the student and should indicate direction for improvement.

In this way, they come to know the range of possibilities that exist in response to a task and why one response is considered more effective than another. Peer evaluation also increases the number of evaluations possible and provides additional information to be used during the parent conference. Peer evaluation in the form of peer editing is especially effective within the writing process. Students have to be taught what to look for in their peers' work and initially can handle only quite specific components. This, however, will improve with practice. Some other methods that can be used to record peer evaluation are:

1. Checklists: Students can use checklists, when editing a piece of writing or listening to an oral presentation. Involve the students in developing such checklists.

2. Evaluation Panels: Encourage the students to evaluate oral presentations, choral readings or reader's theatre by forming a panel of judges.

3. Anecdotal Comments: Have the students write supportive, helpful comments on each other's writing. Have them write one or two questions that occur to them after reading a selection.

4. Holistic Scoring: Involve students in sorting class papers into four piles, from high to low, and in deciding on their reasons for sorting the papers as they did.

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The purpose of formative evaluation is to provide information to the teacher about the directions the program should take and about the needs of individual students. Students can provide themselves and others with formative evaluations of their own progress and achievements. Student evaluations of their own work contribute to an awareness on the part of each student of the goals of the curriculum and of what constitutes competent language use. Self-evaluation also can develop a sense of responsibility for an ownership of their own development. Students can evaluate their work using:

1. Observation Scales and Checklists: Students can apply these evaluation methods to their own work, either when in progress or upon completion.

2. Anecdotal Records: Students should be encouraged to write self-appraisals of their products and their engagement in language processes.

3. Interviews: During student-teacher interviews students can be asked to give an oral assessment of their own progress, strengths and weaknesses.

4. Audio Visual Recordings: The students can evaluate their learning by observing their own performances on audio or video recordings.

What Should Effective Grading Do?

1. *Formative evaluation should give positive feedback wherever possible.*

2. *Formative evaluation should concentrate on only one or two problem areas at a time. All errors need not be marked.*

3. *Formative evaluation should be specific. Comments such as "O.K.", "Excellent", "Watch your tenses", are not helpful.*

4. *Comments should be limited to those problem areas that students are capable of correcting.*

5. *Effective grading should require that students act upon any suggestions for improvement.*

6. *Formative evaluation should respond to the meaning and content of the presentation as well as to the form of presentation.*

Summative Evaluation

The distinguishing characteristics of summative evaluation are the focus of the tests upon the wider goals or outcomes and the purpose of providing grades to students and reports to various publics on the degree to which students have achieved the program objectives.

Tests being used for this purpose should be based upon student's performance in all of the language arts: reading, writing, listening, speaking and viewing. Since the focus of the program is upon the integration of language learnings with a student's total program, some of the questions used to evaluate the language arts program should measure this dimension.

School personnel have a responsibility to communicate with their community as to how well students are achieving and to make clear the criteria being used for such judgements. To this end, the goals and objectives of the curriculum — that is, the basis of the summative evaluation — should be shared with the students and parents at the beginning of the term and of each unit.

Formal evaluation in the classroom should survey the skills and concepts being learned. Final examinations are a part of the formal evaluation and, as such, will also survey learning from the course. In this context of formal evaluation, it may be useful to review Bloom's Taxonomy in order to emphasize that the majority of cognitive and affective behaviours measured should reflect higher level skills. Most language arts evaluation is, or should be, at the levels of skill application and synthesis. Bloom et al. (1956) divided the cognitive domain into six categories:

1. Knowledge — including recall, knowledge of terms and facts, ways of dealing with specifics, knowledge of conventions, criteria, etc., and knowledge of concepts.

2. Comprehension — including translating, interpreting, extrapolating.

3. Application — using abstractions in concrete situations.

4. Analysis — breaking communication into parts so that organization is clear, including analysis of elements, relationships, organizational principles.

5. Synthesis — arranging elements to create a new pattern or structure.

6. Evaluation — judging value of material including judgements in terms of internal evidence or external evidence.

Evaluation procedures should also reflect the importance of the affective aspect of learning. In the humanities especially, we are interested in appreciation, interest, attitude and values. Assessment practices, like teaching methodology, should include attention to this aspect of learning. Krathwohl (1964) et al., derived the following taxonomy as one way of analyzing the affective domain.

1. Receiving — including awareness, willingness and controlled attention.

2. Responding — including acquiescence, willingness and satisfaction in response.

3. Valuing — including acceptance of, preference for, and commitment to a value.

4. Organization of Values — into a system including conceptualizing and organizing the values.

5. Characterization — the internalized consistent response from an interrelated position including viewing the value in terms of evidence or judgement and developing a consistent philosophy.

Whether or not learning should be split into affective and cognitive domains is not an issue; however, it is useful to focus on each of the two domains in order to think about what to evaluate and what means to use.

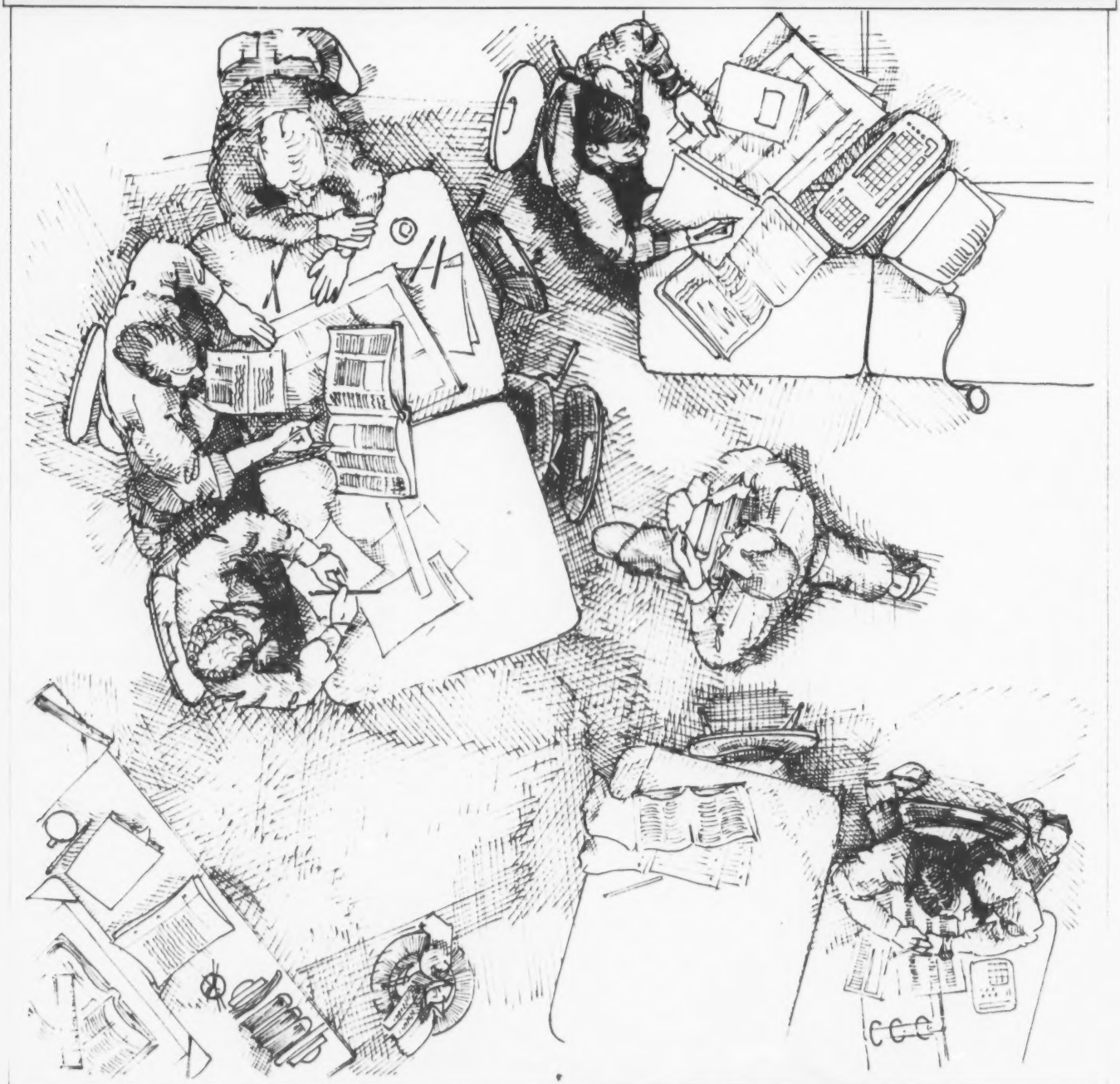
Conferencing

Teacher-student conferences, although time intensive, are a valuable means of communicating with the students. Since each student's involvement in evaluating his or her progress is a goal, the student-teacher conference is a major means of achieving discussion between teacher and student. Unfortunately, too often students seem to want marks more than assistance and most report cards reinforce that with their emphasis on percentage grading with few comments. Conferences of a general nature can be set throughout the course to allow discussion of performance, areas needing more work, strengths, interests and so on. One of the prime uses of conferences is during the process of writing a paper. Such a conference provides the teacher with insight into the development of the paper, and provides the student with guidance in completing the work. Through conferences, the teacher can assist the students to produce their best work.

Conferences can also be used after a student has completed individual reading. While the student responds to the reading, the teacher is able to judge the quality of the response. If the conference is structured as an "oral exam", it can be graded. Less formal conferences will allow the teacher insight into student response. The conference situation naturally blends the cognitive and affective aspects of learning. Also, conferences involve students in real life language situations.

Teachers can schedule conferences within class time, during situations when students are involved in writing, reading or talk. Time can be established, with schedules set in advance to minimize waste time. Often conferences can occur in the classroom. Sometimes, if teachers have marking time, they could conduct conferences during that time. Evaluations specific to the five strands of reading, writing, speaking, listening and viewing are found at the end of the appropriate sections in Chapter 4.

CHAPTER FOUR
IN THE CLASSROOM



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INTEGRATION

The main focus of integration of the language arts is to combine speaking, listening, viewing, writing and reading for a communicative purpose, and not as ends to be practiced for their own sake.

In identifying content for Junior High English Language Arts, statements have been made in the areas of speaking, listening, viewing, writing and reading/literature. Each of these strands has its own characteristics, but all share a common base in language and are interrelated. Although the skills and concepts are grouped in these strands simply for the convenience of describing the content, it is expected that the teacher will teach them in an integrated fashion so that the interrelationships between and among these skills will be understood and applied by the students.

It is not intended that teachers start at the beginning of the Statement of Content and teach all skills in the order in which they are presented. Rather, the skills may be grouped in various ways to support the approach adopted by the teacher.

Wilkinson (1970, p. 71) describes the "essential process that we are concerned with in the teaching of English" as having two parts: encouraging people to put what they have experienced into words, that is writing and speaking; and encouraging people to read, listen to, and view what other people have verbalized.

An integrated language arts program opposes the creation of separate subjects such as the literature, reading, spelling, language and composition courses many of us studied concurrently in school. Separate courses like these leave the onus on the student to "put it all together". Spelling units contained lists of words separate from our reading, and sometimes from our experience. Language study — usually usage, grammar, vocabulary and some history and semantics — also was approached separated from other experience. Perhaps most unfortunately, reading and literature were approached discreetly. James Moffett (1976) calls such an approach a "particle approach". Specific skill lessons tend to be very isolated and sometimes even misteach what has been intended.

> **Vocabulary drills, dissection of dummy sentences, labeling grammatical parts, and writing isolated sample paragraphs do not teach how to write. Vocabulary lists actually misteach, because without context the learner has to ignore connotation, style, tone, and other aspects of good word usage in favour of absolute synonymy and abstract dictionary definitions. Words learned in context are better understood and better remembered. Similarly, practicing clause subordination or other sentence construction in a vacuum teaches students that clause subordination is somehow good for its own sake and that how one constructs a sentence has no relation to the logical and rhetorical demands of what one is trying to express. Neither of these influences is true. And how can one learn to paragraph the flow of ideas when limited at the outset to a single paragraph? There is no such thing as a well-constructed paragraph when the paragraph is a fragment stripped of point and purpose or when the writer is forced to say what he has to say in one paragraph. Faced with the form for its own sake, a student rightly concludes that content is unimportant and fills in the form with tripe. As for reading, many children test out on all the isolated parts — the separate sound-spellings and "reading skills" — but cannot or will not read.**
>
> (Moffett, 1978, p. 41)
> Senior High School Language Arts
> Curriculum Guide, 1982

A person learns by integrating new experience with what he or she has already learned. How can teachers assist their students to integrate?

1. Teachers can plan units and lessons which facilitate integration of new material, using knowledge of the students and the subject matter to create learning situations.
2. Teachers can link lessons and units into a coherent program so that students use language to explore language.
3. Teachers can assist students to see the interrelationships among the language arts and the common processes involved in comprehending and in composing communications.

> **A person learns by integrating new experience with what he or she has already learned.**

This program specifies that the language arts should be taught in an integrated manner so that the interrelationship between and among the language arts skills be understood and applied by students. Although there is room in the program for specific skill lessons to meet specific needs of students, it is recommended that the program comprise integrated learning activities. Units of study have not been prescribed as a means to focus integration. This program has specified skills and concepts to be taught and has left the actual implementation to teachers. Students have differing skill levels, interests and needs. Teachers have various strengths and preferences.

Schools have different populations and resources. Expectations do exist for skill development, integration and adjustment of the curriculum to meet the diverse needs of students. Those expectations, like the list of resources, are common but classes will work with them in different ways. Thus, the program provides flexibility in approach. Involving students in learning groups — one successful way of integrating — means that in many classes teacher will talk less and students will talk more. When the teacher's role is that of organizer and monitor of group learning, classrooms feature much more student talk. However the teacher organizes for student learning, integrated language arts means that:

1. students should link their in-school language activities to their out-of-school experience;
2. students should be involved in study which forms contexts for learning, for language experience, and for skill development;
3. students should be encouraged to form ideas about the similarities and differences among the processes of the language arts strands; and
4. students should be engaged in improving language use throughout the school program.

The monograph on "Integration in Secondary Language Arts" (available from the Learning Resources Distributing Centre, Alberta Education) is a valuable asset to planning an integrated language arts program.

LISTENING/SPEAKING

The English Language Arts program recognizes the important role listening and speaking play in the learning process, in the development of reading and writing skills and ultimately in the success of students in their personal and public communication. To date, most language programs have virtually ignored these skill areas on the presumption that listening and speaking develop naturally. Students seem to be talking all the time and they do spend considerable time listening — to the radio and T.V., to peers, to the teacher, etc. In informal settings with friends and family, students are usually effective communicators. However, most lack the skills and in turn, the confidence to communicate effectively for a variety of purposes in a wide range of circumstances, particularly in the formal domain. Many students cannot identify the main idea of what they hear, follow a set of directions, articulate their thoughts clearly, or answer questions well even when they know the answer. Unfortunately, students who are unable to express what they know are labelled ignorant.

Many students leave school lacking the necessary communication skills to function with effectiveness

- in the career paths they ultimately pursue
- as actively contributing and participating citizens
- in the conduct of their personal lives.

Ultimately, students who are skilled in communication

- have a greater degree of control over their lives. They feel confident in expressing their opinions/needs.
- are likely to have more job options — they are able to present themselves well in interviews.
- usually have more opportunities to assume leadership roles or positions of influence.
- have greater awareness of those who use their own skills to manipulate others.

Effective communication requires those participating to make a continuous series of judgements. For example, listeners must decide when and how to listen; speakers must determine what type of language is appropriate to a specific situation and how to present their ideas clearly. To ensure students have the opportunity to learn through listening and speaking and to guide students in making appropriate judgements in the context of communication, the instructional program should

- include communication for various purposes in a wide variety of situations (interpersonal, group, public, media). Activities should range from exploratory talk to formal speeches.
- involve students in listening/speaking activities as a means for exploring, understanding and integrating information and ideas
- provide students with effective communication strategies, for example:
  - to elicit/provide feedback during talk
  - to make oral presentations
- encourage the development of listening and speaking attitudes and behaviours that lead to more productive communication experiences
- enable advanced students to evaluate critically the effectiveness of various examples of communication

For the most part, listening and speaking occur in the context of direct communication with others. They are integrally intertwined in the communication act. To foster improvement in communication with others, the classroom must become student-centred. Repeated opportunities to interact on interesting and meaningful projects allow students to practice their listening/speaking skills. Class discussions, and pair and group work offer contexts in which students must listen for information, interpret and evaluate other's responses and respond coherently and appropriately in light of what has already been said. Also, students can become aware of how the attitudes and behaviours they assume as listeners and speakers can hinder or enhance the communication process.

The following activities are designed to foster improvement in listening and speaking in the context of immediate interaction.

1. Descriptive Remark Scale — see following page. This scale will help teachers to assist students in improving their listening and speaking skills.

2. Listening to the Speaker's Point of View (Ontario Ministry of Education, n.d.)

   Successful communication depends on the listener carefully attending to the speaker's message and responding to it appropriately. The following activity can be used repeatedly during the school year to foster student adeptness at listening to and repeating or paraphrasing another's point of view.

   Pair students or put them in small groups to discuss a problem or issue that has arisen out of the regular classroom context. A controversial topic that arouses strong opinion would be especially suitable for this exercise.

   Each student must relate what he/she has understood from the previous speaker's argument before contributing his/her own perspective which can involve reaction to the previous speaker's position.

   Introduce the following lead-ins to the students.

   You said...
   Your position was...
   When you said...
   Did you mean...
   If I understood you correctly, your point was...

3. Examining why others have a particular point of view.

   Each student writes one sentence explaining his or her position on a particular topic.

   Students then choose partners and interview each other, not on their positions, but on how they arrived at those positions or why they feel the way they do.

   Partners then join a class discussion on all the general factors that contribute to the way a person feels.

   Some suggested topics are:

   - There should not be any capital punishment.
   - The driving age should be 21.
   - Teenagers should not be allowed to drive.
   - There should be no advertising on T.V.
   - Only Canadian programs should be allowed on T.V.

   Some possible questions for the interviewer to ask are:

   - Have you always had this opinion?
   - How do your friends feel?
   - Do adults you know feel the same way?
   - Have you had any instruction to make you feel the way you do?
   - If it turns out the way you want, how will it affect your life?
   - What are the consequences if your opinion is carried out?

   Variation:

   Students listen to a taped radio interview (e.g. from *As It Happens* or a local newscast) and discuss to what extent the person interviewed revealed the reasons for his or her point of view and how much the interviewer's questions aided the process. (Ontario Ministry of Education, n.d. SL 13-14)

4. Referential Communication (Patterson, 1981)
   The following communication activity is designed to help students use communication to inform accurately and efficiently. Students in pairs or small groups cooperate to achieve a common goal. Cooperative efforts require participants to communicate effectively. In progressing toward their goal, students need to question, clarify meaning and continually monitor comprehension as listeners and speakers. Activities include:

   - assembling a model from pieces
   - choosing one from a set of pictures
   - tracing a route on a map

   One student provides the information; the other listener carries out the instructions.

   - ordering a set of pictures

   Each student has 1 from a set of pictures telling a story. Each must describe his/her story. The group then tries to put the pictures in order based only on the aural information.

The complexity of the activity can be adapted to any level of student. How quickly and effectively students achieve the common goal is one indicator of success. Students might identify problems in achieving their goal. Self-assessment checklists and listening to a taped version of the interaction may aid in the identification of problems in communication and of ways to facilitate the process.

SPEAKING

For many different reasons, student talk needs to receive emphasis in junior high classrooms.

It is important that students become involved in their own learning in school and take ownership and responsibility for that learning just as they do in other "more natural" learning situations outside the classroom. In non-school learning, talk is embedded in experience and is used to construct, organize, control and express our representation of experiences. The same should hold true in school. Talk should accompany school learning experiences. Through talk, students make sense of their experience.

Each student's experience is different and so is each student's representation of that experience, but through talk they can share their representations of experience and can share similarities.

Once students begin to build their representation of experience through talk, they can use this representation by assimilating and accommodating new information. Students can also work with representations of experience held by others and, in this manner, have shared experiences which eventually help them to become participating members of society.

Learning experiences in classrooms need to be planned so that students are able to use talk to explore ideas and construct meaning through social interaction with the teacher and their peers.

Classroom interactions in which the teacher determines the topic of discussion, asks all the questions, judges the appropriateness of the responses and keeps other students quiet, promote short, unelaborated responses from students who do not take risks and do not feel ownership of their own learning. In these classrooms, talk is not used to its best advantage as a partner of thought but is used only to communicate what is already understood. The understandings may not be personal understandings; they might be understandings held by the teacher or the learning resource and memorized by the student.

Providing opportunities for talk is important in all aspects of the student's school experience. It is the responsibility of the entire staff, but is the special responsibility of the language arts teacher. If nowhere else, there must be provision for exploratory talk embedded in meaningful experience in the language arts classroom. It is through talk that students represent and organize experience, and build their own sense of the world. On the basis of this representation of experience, students interpret their past experiences and make predictions about what to expect experience to be like in the future.

Talk is very personal. By talking, we understand or make sense of our experience. New, more complex experience requires new, more complex language in order to construct meaning of it and communicate it to others. Through this more complex language, students can direct their attention to even more complex experiences.

Talk in school is not "aimless gossip" but is directed toward constructing and expressing knowledge, skills and attitudes. It is talk that organizes and interprets present and past experience and plans and predicts future experience. It is talk that forms, evaluates and adjusts hypothesis.

Talk is interrelated with the other language strands. Students learn to talk through listening to others, by viewing their world and by living. Based on their understandings constructed through talk, they can make meaning from connected discourse in texts and literature. They can express meanings developed through talk, in writing. Talk is essential to prereading, prewriting and in developing and expressing a response to literature.

The language arts curriculum provides many opportunities for students to use talk. Thematic study units often give the opportunity, through talk, to develop attitudes and express feelings about issues and values. Through talk, students are helped to recall what they already know about a topic before reading it. Applying this knowledge to the reading selection is what reading comprehension is all about. Through talk, they can draft their writing, edit and revise it, or offer valuable feedback after reading the selections of other student authors.

Teachers provide a model for talk in the classroom. More important, however, they focus upon the intentions and purposes of the students' talk and, through interaction, students receive feedback as to the effectiveness of their strategies to construct and express meaning. The teacher also assists students by encouraging them to expand and elaborate their talk, and to explore new areas of experience and learning. Exploratory talk is not prepared speechmaking but is talk that is embedded in experience. It organizes, classifies, directs and plans. It is language that is very personal, close to the self. It is language and learning happening together.

Through talk, teachers come to know their students. Students talk not only about what they know but also reveal information about how they know they know, or why they know they don't know. They can and will talk about the processes of knowing and learning. It is through talk that teachers get the most useful diagnostic information for planning teaching strategies and future learning experiences.

DESCRIPTIVE REMARK SCALE: LISTENING AND SPEAKING

A descriptive remark scale is provided below as a model. It combines listening and speaking. It might provide enough assistance for teachers to construct their own instruments. Once again, experimentation is essential. The descriptive remarks can serve as a guide in evaluating student communication. The various aspects of an assignment or other sample of communication can be rated on the scale — from 1 to 5. In some cases the teacher may prefer...simply to comment...on the communication, using the descriptive remarks as a basis, but adapting them to suit the situation and the students' level of understanding. The teacher may also simplify the remarks to guide students in their work and aid them in peer-to-peer evaluation.

	1	2	3	4	5
A	You must practise speaking and listening in a focused way so that you develop your speaking and listening skills. It is important that you learn to speak with confidence and clarity.		You are learning to present your ideas and feelings easily and clearly. As you practise speaking in groups, you will develop your speaking and listening abilities even more.		You articulate ideas, thoughts, and feelings with confidence and clarity.
	1	2	3	4	5
B	You must become aware of what communication means. You have to have something to say, and you have to learn that the situation you are in will affect what the listener hears. You must try to understand all the aspects of trying to communicate to someone.		You are learning to understand the process of communication, and how the speaker and the listener must relate to each other. You must still become aware of how you are presenting your ideas and the effect on the listener.		You can analyze the elements of communication and understand the interrelationship between the speaker and the listener, the content of the communication, and the medium being used.
	1	2	3	4	5
C	You ask questions when you are in conversation or when you are listening to a speaker, but you must learn to relate your questions more closely to what is being discussed. It is important that you listen carefully so that your questions will help promote the discussion.		You are learning to ask effective questions that show you are listening to the speaker. Always phrase your questions so that you encourage the speaker to answer you.		You ask suitable and effective questions that demonstrate you have listened carefully.
	1	2	3	4	5
D	You have some difficulty participating in informal speaking situations. It will help if you listen to the other group members speak, and then respond to what you have heard. Then you should listen again until you want to agree, disagree, or ask for clarification.		You join in group discussion without too much difficulty. You are beginning to contribute your own ideas and opinions during discussions and, as you practise, you will become an effective member of a discussion group.		You participate easily and freely in informal speaking situations. You listen carefully and interact when necessary. You contribute ideas and opinions in group discussion both as a speaker and as an active listener.
	1	2	3	4	5
E	It is important that you understand that people have different viewpoints about what is being discussed. You do not have to change your opinions, but you must learn to listen carefully to the ideas of others, so that you can either add to your own knowledge or try to persuade others to change.		You are learning to accept the different viewpoints that people have. It is also important to be aware of when people are trying to change your opinion using persuasive techniques.		You understand and appreciate the different viewpoints of your listeners, so that you can help them to understand your ideas, values, and feelings. You can paraphrase the words of others, and use them to try to change someone else's mind.

To obtain a percentage, total your rating numbers; then multiply by 4.
Example: 3 + 4 + 3 + 5 + 3 x 4 = 72%

SMALL GROUP DISCUSSION

Small group discussion is one way to promote exploratory talk. These groups can be used for discussions of a particular topic or can be used to plan and carry out a larger term project. Group work puts the students in charge of the learning. The amount of talk increases as the teacher's involvement and control is less direct than in whole class instruction. The students' speech tends to expand and become more sophisticated.

Within groups, students may learn the roles of chairperson and recorder. They can learn how to deal with silence or with enthusiasm that needs calming. Through talk, they can come to understand and express their thoughts and be sensitive and understanding of the views of others. They develop control, increased commitment and a stronger sense of ownership for their own learning. Students need time with adults in order to negotiate meanings but they also need interactions with their peers. Adults influence young people's thinking and representations of the world. It is with peers that they are on their own, to construct and express their meanings to others and to feel responsibility for them.

Most of the skills and concepts in the language arts curriculum can be taught through small groups. Small groups are especially useful during the prewriting, revision and sharing stages of the writing process. Perhaps literature can be taught best in small groups.

The National Council of Teachers of English (N.C.T.E.) has endorsed a position on the students' right to his or her own language. This position has strong implications for classrooms. It encourages acceptance of the speaker's language and attempts to expand that language so that students develop flexibility and competence in its use. Objectivity and precision should be encouraged when required. Once again, the teacher is the role model demonstrating to students levels of formality and informality, choice of diction and correctness.

While the emphasis in the curriculum is on using language to learn, there is also the recognition that students are expected, now and later in life, to speak in a wide range of situations, to a wide range of audiences, for many different purposes. Students should be given experience with adjusting such language variables as register, tone, word choice, and diction, depending upon the audience, situation and purpose.

When talk is used to express meanings or to entertain, the curriculum emphasizes speaking to small groups. There is a place, though, for speaking to larger groups after many experiences in less formal situations. The curriculum emphasizes speaking to a variety of audiences for a variety of purposes. It does not require that all students receive direct instruction or concentrated practice in particular kinds of presentations such as formal speeches. Nor does the curriculum require that all students be involved in formal debate. However, informal debate is a useful tool in responding to literature or in prewriting. Also, although reader's theatre and oral presentations of literature or poems are not emphasized, their usefulness as a strategy for literature study is recognized.

Working with Small Groups
If students are unfamiliar with group work, some of the following suggestions might prove helpful.

1. Begin with tasks that can be completed in a short time. For example, have the students brainstorm for five ideas they they could write about or list five questions they have after reading a short selection.

2. Vary the membership in the groups, depending upon the task. Randomly assigning members to groups works well sometimes, although, at other times, the group dynamics produce unfortunate results.

3. Ensure that the group tasks have a definite, concrete outcome, that is clearly understood by all students.

4. Groups work better, initially, if the tasks are of the type that can be completed independently but could be enhanced by working collaboratively. Responding to questions based upon a short story is an example of such a task.

5. Encourage the students to develop their own list of guidelines for successful group work and to evaluate how well they applied them.

6. Tape record a group discussion and have the students listen to see where the group worked well and where it struggled. Ask them to speculate on reasons why.

7. During group activities it is important that the teacher be interested in each group's progress. The teacher should move from group to group listening in an interested manner but not overtly directing the group. Sometimes a question from the teacher will be enough to stimulate the group to new ideas or get it through a difficult impasse. The teacher should listen and observe before participating.

Group work is especially useful during reading and writing processes. In groups, students can discuss the literature they are reading, prepare oral presentations of poems, plan a play based upon a story, or predict what will happen next in the novel. Group work is an excellent way for students to gain ideas for their writing, to share and receive feedback on initial drafts, and to do peer editing.

Evaluation: Speaking
On the following pages are checklists/ questionnaires to assist in evaluating speaking situations.

GROUP DISCUSSION CHECKLIST FOR SELF-EVALUATION

It is important for students to monitor their own speaking competencies. The following checklist can be used to assist in this self-evaluation. Teachers should adapt the checklist to suit their needs.

Take a few minutes to reflect honestly on your contribution to your group. Put a check next to those statements that are true of you in today's discussion, and fill in the other appropriate places.

1. _____ I came to the group discussion prepared with some ideas to share.
2. _____ I listened thoughtfully and actively in my group.
3. _____ I can recall other group members' ideas. One idea I had was: _____

   _____
4. _____ I was open-minded in listening to others.
5. _____ I asked other group members questions about their ideas.
6. _____ I expressed my ideas clearly.
7. _____ I contributed some ideas to the discussion. One idea I contributed was:

   _____

   _____
8. _____ I supported my opinions with specific reasons.
9. _____ I kept my remarks on the topic.
10. _____ I encouraged other group members to give their ideas.
11. _____ Our group made sure we understood what we were to do before we proceeded.
12. _____ Our group got to work right away.

Here is something I learned from today's discussion:

_____

_____

Topic of the discussion: _____

Our task was: _____

We fulfilled our task well _____ satisfactorily _____

unsatisfactorily _____ not at all _____

_____

Name

_____

GROUP DISCUSSION OBSERVATION QUESTIONNAIRE

Another form to be filled out by members of a discussion group to evaluate how well the group functioned is given below. It is a model and should be adapted to suit the needs of different situations.

1. How did your group organize to do the job? Was there a leader? If so, how was the leader chosen? If not, how did the group operate?
2. How was participation distributed among members of the group?
3. Was the group more concerned with completing the task or with getting the full contribution from each member?
4. Did the tension level of the group change during the meeting? If so, how and why?
5. Was everyone "in" the discussion, or were some left out? If so, who and why?
6. Which members influenced the group most and how did they do it?
7. How would you rate your own influence in the discussion? (1 for "most influential", 2 for "second most", etc.) Explain.
8. To what degree did you feel free to express your own values and beliefs?
9. Do you feel fully committed to the decisions reached?
10. If the discussion continued, would you modify your behaviour? How?

SHORT SPEECH FEEDBACK FORM

Name: _____ Topic: _____

Item	1	2	3	4	Comments
Clear purpose					
Examples Direct support Clear explanation					
Eye contact					
Gestures					
Body position					

Evaluator _____ Grade _____

Key: 1 = Needs a lot of work.
2 = Doing well some of the time.
3 = Doing well most of the time.
4 = Excellent job — keep it up.

(Bock and Bock), 1981, p. 38.

FEEDBACK FORM

ASSESSMENT SCALE: DISCUSSION AND PRESENTATION SKILLS

SCALE: 1 (low) to 6 (high)
X equals no participation or not enough evidence

Preparation and Discussion		**Comments**
1. Preparation for discussion (prior reading, research)	X 1 2 3 4 5 6	
2. Contributions to group learning (quantity, effort, ease of interaction)	X 1 2 3 4 5 6	
3. Contributions to group learning (quality, depth)	X 1 2 3 4 5 6	
4. Ability to persuade, defend positions, etc.	X 1 2 3 4 5 6	
5. Reciprocity (listening - talking)	X 1 2 3 4 5 6	
6. Listening for meaning (focus, concentration, attention span, comprehension)	X 1 2 3 4 5 6	
7. Appropriateness of voice delivery (volume, clarity, speed, gesture, etc.)	X 1 2 3 4 5 6	
8. Appropriateness of language (diction, sentence structure, usage)	X 1 2 3 4 5 6	

COMMENTS:

Overall assessment (individual)

LISTENING

To be effective participants in communication and to learn efficiently within the content areas, listeners must be able to understand what they hear by anticipating, reviewing, providing feedback and encouragement to the speaker. Often students fare poorly in tasks requiring them to listen because they:

- do not know the purpose for which they are listening.
- lack motivation for listening. The listening tasks may not be at their interest or intellectual level or there has been little or no pre-listening preparation to arouse interest in the topic.
- lack the prerequisite experiences, concepts and language to make sense of what they are listening to. Just as the pre-reading stage is significant to successful reading, pre-listening is important to ensuring students listen with understanding.

Listening bears considerable similarity to reading in that they are both receptive skills that involve an active search for meaning. Both are more effective when the content is familiar, and more efficient when students know the purpose of their listening and reading activity. To comprehend, listeners and readers must rely on their experiential, linguistic and thinking base to make sense of the emotional and ideational content of what they hear or read.

Directed Listening Strategy

The primary purpose of this strategy is to encourage students to anticipate and predict what they are going to hear. Anticipation and prediction strategies lead students to attend to the relevant information, thereby ignoring unimportant detail. Prior to and while listening, good listeners make a series of predictions. They then compare what they hear to what they predicted and reject or confirm their predictions on the basis of the comparisons. To make predictions, students rely on their background knowledge, their experience of how various speech forms (speeches, meetings, interviews, etc.) are structured and their understanding of the language related to the topic.

The following strategy should not be done in isolation from a meaningful context but rather be conducted in conjunction with a topic of study.

1. Teacher Preparation
   Listen to the tape-recorded or videotaped selection beforehand. Determine what prerequisite experiences, knowledge, language and thinking are necessary to understand the selection. Use this information in preparing exercises for students (see speaking section).

   Anticipate the content of live speeches or presentations.

2. Pre-listening
   The pre-listening stage

   - involves students in the topic
   - prepares students for listening by making them aware of what they already know and filling any gaps in their knowledge
   - establishes a purpose for listening
   - leads students to anticipate and predict what they will hear.

   Assess student experiential thinking and language base by
   - asking open-ended questions

     e.g. What do you know about _____?
     Tell me all you can about _____

   - having students anticipate the content of the listening selection by considering the title/topic and/or the background of the speaker. If given a topic or title, students can brainstorm how the topic may be developed.

   Where necessary fill any conceptual/language/thinking gaps. Build on the base students already possess about the topic.
   - Tap prior direct or vicarious experiences
   - Provide vicarious experiences (T.V., tapes, film)
   - Provide analogous experiences (simulation, role-playing)
   - Provide direct experiences (experiments, field-trips, demonstrations)

   Through questioning have students think about their experiences. Elicit their observations and reactions and then guide them to see relationships among their responses (in terms of organizational patterns). Help them make generalizations. Throughout, link the concepts and language of the listening selection to students' language experience and thinking base.

   Focus student listening by presenting a set of questions for consideration while listening. Questions should be related to salient points to ensure students attend to important information, ignoring extraneous material.

3. During Listening
   Stop taped selections at intervals and have students compare the content of the listening selection to what they discussed during pre-listening activities.

   Help students refine, alter, or retain their understanding as they move through the selection. In narrative, have students predict what will happen next and compare their predictions to what they read.

   At the end of the selection ask:

   - Does the selection offer further insights/information?
   - Is there something more you would like to know about a topic? This question can lead students to conduct research to answer their questions.

At live speeches or presentations, encourage students to ask questions at the end to clarify or extend their understanding of a topic.

4. Post-listening
Both during and after listening, have students reinforce what they have heard by:
- discussing the ideas in groups
- imagining themselves in similar situations
- making something (model, mural, diorama)
- solving a problem
- conducting an investigation on the same or related topic
- writing a response
- dramatizing the ideas/topics

Evaluation: Listening

Listening is usually taken for granted because almost everyone develops some listening competencies. If we feel that listening can be taught then it must be evaluated. The best way to evaluate listening is informally within the ongoing teaching/learning experiences of the classroom.

Evaluation in listening should suit the following criteria:

1. The instruments should measure the student's ability to listen rather than read, speak or write.

2. The instruments should measure the non-verbal as well as the verbal aspects of listening.

3. The goals of the language arts program should not be ignored so that they are not lost in the measurement of isolated skills.

4. The instruments should measure the competencies being taught rather than ones that might develop later.

Even the most sophisticated inventories and checklists will be unable to measure the complexities of listening. To compensate, it is best to use a variety of informal evaluation methods in a wide variety of listening situations. Some situations in which listening occurs in the classrooms and which could be used for evaluation purposes follow.

1. Listening to commercial or student produced tape recordings of literary selections.

2. Listening to music.

3. Listening to well-read stories.

4. Listening to other students' writing read aloud in peer response sessions.

5. Listening to instructions.

6. Listening in group and whole class discussions.

7. Listening to more formal oral presentations such as debates, guest speakers, and reader's theatre.

READING/LITERATURE

Students at the junior high level will continue to extend their Intermediate English reading skills primarily by using literature. The focus of their reading changes somewhat with the students' maturity; they will want to think and talk about what happens in a piece, not just summarize or single out the main idea with supporting detail. Understanding a reading selection continues to be closely linked to the students' experiences, and generally, literature provides these kinds of experiences much more easily than most content area reading. The skill all students should leave school with, whether at the end of junior high or senior high, is an enjoyment of reading where they relate to and follow closely with interest the activities of certain characters, where they are drawn into a world unfamiliar to themselves, and possibly where, through a fictional or autobiographical portrayal, they gain an understanding of their own growth as a person.

All junior high teachers, whether trained English teachers or not, should concentrate on their own and the students' personal response to the literature, which is different from a more objective critical response. Hence, the concepts of the significance of a literary work, the understanding of form, structure and literary style, and the study of character have been made optional for junior high students in the N.W.T. Many students, though, will need these concepts to continue in academic studies in high school and university, and these students' needs should be met on an individual or separate class/group basis. All students should be allowed a chance to attempt a more critical response, but it is up to the teacher's discretion and background as to whether the optional concepts will be dealt with. Untrained English teachers should not be put off by their lack of background in dealing with the optional areas; understanding and appreciation are priorities over analysis. Teachers should work with material they enjoy reading and with thematic units they themselves are interested in.

Students must be able to read for information as well as enjoyment, and language arts teachers will be covering some of the strategies in understanding content area material within the English class using the Language Arts curriculum. Other strategies will be developed with a content area teacher by sharing up-to-date reading strategies with them (see Language Across the Curriculum). Or the junior high teacher who is responsible for all subjects will have the freedom to deal with specialized reading strategies as they themselves teach the other content area subjects.

The Process of Reading

A myriad composite of skills which are different for each student combine to create reading comprehension. It is difficult, and sometimes impossible, to know whether a student has mastered a particular reading skill, or whether a student has truly understood what they have read or what has been read to them. A strategy to assist teachers in reaching most of the students they will be teaching follows. It includes how the teacher prepares for presenting the passage, the kinds of pre-reading activities which work for both English first and second language students, and reading and post-reading activities.

1. Pre-reading: Teacher

   Usually when teaching an integrated curriculum, a reading passage is being presented within the context of a unit of study where all the activities and materials revolve around a common theme or skill area. Therefore, a focus (including purpose) for reading has already been established. If not, the teacher must identify a focus for reading which might be any of the following:

   - gaining information or knowledge
   - studying a novel
   - examining the inter-relationship of certain factors within the piece
   - understanding the main idea/theme/principle/idea of interest
   - examining a particular person within the piece (character)
   - understanding the background of the piece (setting)
   - examining the emotions/feelings generated by the piece
   - simple enjoyment

   Equally important as focus is deciding which reading strategies will be concentrated on.

   The teacher must prepare any back-up material they think they will need, be it film, videos, pictures, guest speaker, field trip, demonstration, supplementary reading, etc.

2. Pre-reading: Student

   Once the focus of the reading selection is identified, the students must be given a chance to express what they know about the topic and to raise questions about the topic that they would like answered based on what information they can gain by scanning the piece, the pictures, topic headers, etc.

   The teacher may have to present a familiar scenario to the class which is similar to what they will be reading about, and then make the connection to the new material for the students using their just-discussed experiences as the entry point. For example, if the excerpt from Anne of Green Gables found in the Grade 7 level of Contexts was being introduced to the class, the Teacher's Guide suggests that the teacher raise the question of peer pressure and doing something stupid that got you into a lot of trouble. The jump from a red-headed P.E.I. girl living at the turn of the century to a northern community is not so great if all have shared a similar experience of being caught showing off.

   Audio-visual aids could be introduced at this time to provide a necessary vicarious experience, or to reinforce the general class discussion. Some writing in the form of notes, first drafts of ideas generated by discussion, questions to be answered, could take place at this time.

3. Reading

   Most stories in grades 7 and 8 should be read aloud by the teacher or prepared student(s), or heard in the form of a professional taped version; students would follow along in their books. This allows for stopping as often as is needed to discuss, confirm, question, predict and express enjoyment. This type of sampling of the text to confirm or reject possible meanings is an important reading strategy that by Grade 9 students should be attempting on their own. If students are not doing it on their own they should get the chance to see the teacher or another competent reader demonstrating the skill. They need to discuss their difficulties and successes with the teacher and their peers in an atmosphere that is supportive and helpful. By comparing their own reading strategies and those of good readers, they may come to develop new, more effective reading habits of their own.

4. Post-reading

   Once the initial reading is finished, there are a number of things which can be done depending on your focus and how much extension students are interested in carrying out or need.

   Groupwork lends itself at this point to giving students a chance to talk about the story on their own, arguing points with their peers, working on a common writing assignment, developing a reader's theatre presentation or a dramatization.

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Rereading will almost certainly take place at this point as students seek out the specifics they need to do such activities as deciding how a character would have acted in other circumstances, or to find out why a character acted as he/she did. Students might be asked to debate an issue related to the selection, to prepare a slide tape presentation, to write a poem, or draw an illustration appropriate to the selection. Each of these activities aids comprehension, develops language skills and fosters enjoyment and appreciation of literature.

Students need a chance to respond personnally to a selection. They need to relate what they have read to their own experience, to reflect upon what the selection, in whole or in part, means to them. As well, they need to be gradually involved, throughout junior high school years, as much as is possible, in critical response. What were the parts of the selection and how did they work together to create a total impression? How did the author create certain effects for the reader? The aim of critical response should not be merely to learn literary terms for their own sake, but to increase the students enjoyment of literature, to appreciate its value and to understand the author s craft.

Evaluation:
Reading/Literature

Usually the evaluation of reading is done through what readers say or write about what they have read. These are legitimate ways to evaluate reading, but all we know about the reading is what the reader is able or willing to tell or write about.

Reading and literature have long been separated for instruction and evaluation purposes. Reading skills can be improved by using well-written, interesting literature as the basis of a reading program. The traditional ways of evaluating reading — speed and accuracy, vocabulary, comprehension — do not fit easily into a model based on reading good literature. Modern methods of assessing reading, such as informal reading inventories, cloze procedures and miscue analysis, are helpful but often too difficult to use in the classroom context at junior high school.

An integrated language arts program opposes the creation of separate subjects such as literature, reading, spelling, language and composition.

Teachers need to be aware that the Junior High English Language Arts program is one of transition. Students are still developing their reading skills and teachers should be aware that these skills can be developed through a program based on quality literature.

Teachers are encouraged to experiment with various ways of evaluating the reading/literature strand. However, this experimentation must be based on the skills and concepts in the curriculum. When planning evaluation methods, teachers should keep in mind that the curriculum stresses the reading process: pre-reading, focusing on the reading selection, reading, post-reading discussion and activities, and activities which extend the selection. The curriculum also stresses personal response to literature.

Informal assessment in reading is essential to an effective reading. Checklists, observation guides, anecdotal records and surveys can all be used to assess how well students are engaged in the reading process. These methods can also be used to assess how well students are able to read informational prose. Reading ability can also be measured by evaluating the students' contributions to group discussions and their writing about what they have read.

The reading response journal is an excellent method of assessing students' progress in reading. Personal response is not easy to evaluate in a clear-cut manner. However, observant teachers will be able to detect a deepening and more personalized response to literature as the student continues to write in the journal. The observant teacher assists students to form distilled or considered responses that grow and develop through discussion and exploration of the selection under study. The journal may also be used to record the number and types of books the students are reading. The N.W.T. Writing Folder has a section for recording reading favourites.

Formal evaluation in reading/literature is a necessity. Formal evaluation in the reading/literature strand will evaluate how well students can accomplish, independently, what they can do in class with teacher and peer assistance. Ingenuity will be needed to use skills and concepts to plan examinations.

When evaluating personal response to literature, teachers can find alternatives to examinations. The *minimum plus method could be used. Students could contract to read and respond personally to a certain number and variety of reading selections to receive the minimum grade. To receive a higher grade they would need to contract to do more and to display growth in their personal response and ability to relate it to the literary work. Even though journals are often not marked, they could be graded holistically if this is decided before they are begun and if the purpose for their use is not to develop fluency.

*A minimum-plus system means that everyone who complies with the minimum requirements gets a certain grade. To get a higher grade, the students would have to write more, or revise more, or write a wider variety of selections. This method requires careful consideration about what a passing grade consists of and whether the minimum grade will be a C or a D.

The following list suggests other ways in which the reading/literature strand can be evaluated.

1. Have students read a selection and prepare a reader's theatre presentation or an oral reading.

2. Give students a section of dialogue from a story and ask them to describe what they know about the characters they have met.

3. Give students a poem. Ask them to read it through at least twice. Have them write two questions that they have about the poem. Give them 15 minutes to answer their own questions.

4. Have students read a short selection and ask them to tell the story from another character's point of view.

5. Give students a short story, a cartoon and a poem all on the same subject and ask them to tell which was the most effective and why. Criteria for judgment could be discussed and compared. Perhaps they could respond with a point of view of their own using a form of their choice.

6. Have students read a particular incident in a short story or play and ask them to speculate on what led up to the incident and what will happen next. Even have the students write the story with the incident included!

7. Give students a copy of a poem. Ask them to jot down ideas or experiences that come to mind as they read.

8. Have students apply the knowledge and skills they have learned in class to new literary selections.

When evaluating reading/literature, the teacher should use the skills and concepts as a guide, share with others, make examinations as much like classroom learning experiences as possible, and find out whether students can do independently what they can do with assistance during the regular class.

VIEWING

As with the other language arts, viewing requires the active involvement of the viewer. Meaning does not come passively from viewing but, as with reading and listening, meaning is ascribed to the experience by the viewer. The meaning ascribed is determined by the viewer's background knowledge and experiences, feelings and attitudes brought to the viewing situation. The meaning given to a viewed experience and the feeling it evokes differs for each individual. However, there are certain shared meanings and feelings given by most members of a society or culture to certain visual stimuli.

Students need to understand their individual reactions and how their reactions differ from those of others. They also need to understand how those who create visuals can use the predictable reactions of members of a culture to some purpose, as in advertising or propaganda, for example.

Visuals have a strong effect on all of us, but perhaps especially on adolescents who are moving from childhood into adulthood.

One of the functions is to control perception — in this case, viewing. The complexity and diversity of our language causes us to "see" different things or to "see" the same things differently. A child who knows the word "fungus" probably has a better grasp of the terms "mushrooms" and "toadstools".

Viewing provides information for the development of language and thought and, in turn, thought and language can be expressed visually. Also, through language, meaning is assigned to viewed experiences and these meanings can be shared with others in order to come to new understandings. Viewing refers not only to film, television and art but also to the perception of our environment. How we segment the constant stream of visual stimuli from other environments, and how we use language to give meaning to it, is important for the development of language and thought.

Visuals have a strong effect on all of us, but perhaps especially on adolescents who are moving from childhood into adulthood. Visuals provide models of who they might become. Students need to be able to evaluate these models and to evaluate their apparent reality. They need to evaluate, for example, not only the product advertised in a commercial but also the more subtle lifestyle implications in the commercial. The world of beautiful women, muscular men and fast cars is not the only legitimate lifestyle.

Many students watch a lot of television, as do their adult models. Much of their information is gained visually, more so than when some of their parents and teachers were teenagers. Today's students will form many of their opinions based on information received visually, through television and other mass media. Therefore, it is important to develop critical viewing skills in order to determine and understand how purpose and audience affect the communication and to understand that the stated or obvious purpose may not be the main purpose of the message. Students might be aided in their critical evaluation by having some idea of the power of an editor in film and video and by knowledge of how certain techniques influence the message.

Students will be interested in how the form of the visual message and special techniques can be used to communicate and conjure up certain feelings within individuals. This knowledge can be developed by having students create visuals to convey a certain message, to a certain audience, for a particular purpose. Creating a visual based upon a piece of literature, a

listening experience, or a piece of student writing can be fun and a good mental activity. It can lead to a new appreciation and understanding of the selection read or written.

The curriculum provides for learning about the elements used in visual communication to effect meaning. Students can learn certain advertising techniques and how to judge critically and to evaluate their appeal. These techniques are introduced to aid discussion and talk. The techniques should not be taught in isolation. It is not important to know the techniques and be able to define them, but it is important to use them as aids in talking about visuals. Certain techniques used in the visual media are similar to those used in oral and written communication. Sometimes flashback, plot, character, symbols and transitions can be introduced through the visual media. Learning might be enhanced because visuals are more concrete and more closely related to the students' past experiences.

Viewing can be incorporated into the language arts program as a pre-writing activity, as a stimulus to talk and discussion, as a pre-reading activity, or as a means of extending a reading selection. Viewing a movie of a short story, either before or after reading it, and comparing the forms can enhance comprehension. The students are enabled to understand that a visual based upon a story is another person's personal interpretation or response to the story. This can lead to a discussion of the various personal responses possible and enhance each student's own personal response or interpretation.

Usually, viewing is not taught in isolation, as in a separate unit of instruction, but as a support to the other language strands. It frequently accompanies instruction in the other language arts. It is used to extend a reading selection, to enhance a piece of writing, or to introduce new ideas. Sometimes, it is important to include viewing in speaking and listening situations because attention to non-verbal cues when producing or receiving verbal messages is vital. Body language in oral communication, or in the arrangement of print in written communication has an effect on the meaning given to a message.

As with literature, viewing can expand a student's experiences vicariously, create the need for new language, and develop new thought. Through viewing, students can meet new people, be exposed to new values and develop increased tolerance, understanding and sensitivity to others. A useful resource for the teacher is *Viewing in Secondary Language Arts*, available from the Alberta Education Learning Resources Distribution Centre.

Learning might be enhanced because visuals are more concrete and more closely related to the students' past experiences.

Evaluation: Viewing

Viewing, like speaking and listening, is best evaluated informally within ongoing classroom activities. Few instruments have been developed to evaluate viewing in the language arts. Observation checklists, anecdotal records and what the students say and write about their viewing experiences can all contribute to the evaluation of their viewing competencies. Viewing is a receptive strand, like reading. It may have certain similarities when it comes to evaluation. Certainly we can view to gain information that we can use somewhere else. But we can also view aesthetically, as when we look at paintings or watch a movie. Personal response to viewing can be measured similarly to personal response to reading. As students' personal responses become more developed they can begin to view more critically. They will be able to discover what is in the viewing experience that controls their response.

There are few commercially available instruments for evaluating viewing competencies. Teachers should use the skills and concepts list to devise checklists of their own that match the viewing activities in which students are involved. By using a variety of measures in a variety of situations, a summative evaluation at the end of a unit or term can be obtained. Since viewing supports the other language arts it is best to evaluate it in conjunction with reading, speaking and writing.

WRITING

Learning to write requires writing; writing practice should be given major emphasis. Workbook exercises, drill on usage, and analysis of existing prose are not adequate substitutes for writing. However, writing and learning to write are balanced by reflecting upon writing. Students should have opportunities to reflect on their own and other students' writing.

The program recognizes the importance of having students write frequently, not only when assignments are evaluated for report cards. Regular writing is advocated not only as a means of developing writing facility and proficiency but as a means of developing and clarifying thought. Research shows that junior high school students typically write less than a page per day on all subjects combined and that less than ten percent of this writing is personal writing.

If our students are to develop as writers, they must write frequently and write on topics that have personal relevance and meaning. Much of the time spent on traditional grammar instruction would be better used having students involved in the writing process. Correctness in writing is best developed by working with students' own writing. The communicative context of actual writing enables the students to reflect upon whether their writing clearly and correctly states their thoughts and feelings to the reader.

The Writing Process

The writing process is a major focus of the junior high program. Writing is not simply the transfer of thought from one person to another. It is a process through which a writer discovers meaning by constructing a text to which a potential reader will give meaning. There is a general agreement that the process can be divided into three stages:

1. Pre-writing and Establishing Context
Many junior high students have two main difficulties when they approach writing. They do not know what to write and they do not know how to begin. The pre-writing stage of the writing process will be effective if it provides assistance to students to overcome both difficulties.

During this stage, teachers encourage the students to recall and reflect on experience, whether real or vicarious, in order to establish a context for writing.

Real experiences are those in which the student has been directly involved either as participant or spectator. Pre-writing activities involve such things as brainstorming, small group discussion, quiet thought and exploratory writing, in order to bring prior knowledge to the surface so that it can be acted upon and organized into a first draft.

Vicarious experiences are achieved through reading, viewing and listening. Sometimes a single moment strikes the spectator in a particular manner that lends itself to reflection and a significant piece of writing. Pre-writing activities include building background information, seeking clarification of reaction, developing sharper focusing and making decisions about audience and purpose. During the pre-writing stage, students are sometimes engaged in exploratory writing.

Expressive Writing
The term, exploratory writing, used in the Statement of Content refers to what James Britton calls expressive writing. This type of writing is critical for coming to terms with new ideas. Expressive writing is close to thought and to speech. The content is personal and of paramount importance. Stylistic concerns are secondary. Often expressive writing is content bound — the listener/ reader is expected to interpret it in the light of a common understanding. Above all, it demands a trusting reader who will respond sensitively to the writer's content as personal expression. Expressive writing can be exploratory in nature and used to make personal sense of concepts. Exploratory writing is used to learn or discover meaning. While involved in exploratory writing, students may be making decisions, consciously or unconsciously, about the purpose and audience for their writing.

2. Composing and Writing the First Draft
Often students attempt to write a perfect first draft and feel frustrated if they do not succeed. They need reassurance that many writers do not know what they want to say until they have actually written it down. They, like these writers, will find it difficult to start writing and will need to revise their work several times before being satisfied that it is ready for the intended audience. In drafting, the writer takes the researched information, the brainstormed ideas, the flashes of insight and creative thought, and tries to discover a structure of connecting ideas. The writer might start in the middle, then write a beginning, and in fact finish his work before making an outline. He might write snippets here and there and then come back to weave the snippets together. He might start with one opinion but through writing arrive at a completely different one. It is important to help students appreciate that each individual will tackle the drafting stage in very different ways and that the act of composing may have taken them in a totally different direction from that intended.

Encourage students to write their ideas without worrying about form or the mechanics at this time. The language of the first draft tends to be personal. Do not force students at this stage to use language suitable for the intended audience. The

language used to discover meaning is like that of talking to oneself. The most important point is for students to formulate meaningful connections in language comfortable to them. During revision, students can transform their "writer" language into "reader" language, fleshing out incomplete thoughts and abbreviated forms.

Drafting can be difficult for students. Spurts of writing may be punctuated by what seems to be unproductive activity — doodling, drawing, moving about, or chatting. However, such activity may belie very intense mental activity as students struggle to sort, discover and formulate new relationships among ideas. Before and during writing, students need incubation periods during which their minds, most often at the subconscious level, work on the writing task. During drafting, students may need to stop writing and work on a completely different project, allowing their thoughts to formulate. They can return to their writing later that day or another day. In essense, to dispel student apprehension about committing their thoughts on paper and to help them acquire good writing habits instruct students that:

- drafting is only the first stage of putting their thoughts on paper. It is a rough plan to be altered as they see necessary.
- they need not write a complete draft at one sitting.
- they can start at any point: beginning, middle or end.
- it is better to over-write and then eliminate extraneous material.
- they should follow their train of thought and leave minor choices for a later stage, e.g., a suitable word.
- they should keep all their writing until they are satisfied with the final product.
- they should leave space for revision.
- they should keep a page to jot related ideas that come as the composition develops.

It is helpful to both students and teachers if the first draft is composed during classtime. This enables students to interact with teachers about how to put on paper the meaning that they intend. Often it is helpful if students compose in small groups, using their peers as audiences and sources of help and information. During the composing stage, the teacher's role is that of collaborator, working together with the students to construct meaning.

It is useful to collect the student's first draft writings. This is the best time to offer suggestions for revision. Comments made on final drafts, along with a grade, receive little attention from students because it is usually too late, the mark has been assigned. However, first draft comments may provide guidance and assistance to the students.

Teachers who collect first draft writing often discover common problems encountered by groups of students. They can then plan direct instruction to rectify the problems. Subsequently, the students can practise what they have learned by revising their own rough drafts.

Not all first drafts need to be revised, proofread and polished to final draft form. An alternative approach is to have students write a number of first drafts, some of which have been revised, and keep them in the writing folder. Later, one of these drafts may be chosen for polishing to final draft form and turned in for grading.

3. Post-writing

Final draft language is not expected in first drafts. Students need to learn that polished writing is labour intensive. Expectations exist regarding precision and correctness in final draft writing. If precision and correctness are to be achieved, they must be encouraged and valued in the final drafts of students' work. The degree of precision and correctness, of course, will vary according to the ability of the students.

During the post-writing stage, students will revise their work. Revision involves focusing on meaning and making adjustments to work, sentences, and paragraphs to accomplish a particular purpose. During this stage, students will also proofread for mechanics, spelling, grammar usage and punctuation. This type of revision is necessary if the writing is to be made public.

It is important that students have an audience to read their writing or to listen to it being read aloud. The teacher does not have to be the sole audience for student writing. Teachers should promote the use of other audiences such as the peer group, interest groups, and members of the community. Even when the teacher is the main audience for student writing, the teacher can play various roles including: the teacher as trusted adult, the teacher as a partner in a learning dialogue, and the teacher as evaluator. Each of these roles is important and the teacher should strive for a balance among the various roles.

If, for example, the teacher is always in the role of evaluator, the students tend to take fewer risks. They choose, instead, to play it safe, meet the minimum requirements and get the assignment done. Therefore, the teacher's role as evaluator needs to be balanced in order to provide more collaborative feedback and response to the students.

Teacher's Role

In the process perspective on writing, the teacher's role is not limited to only evaluating the final product — a late stage to have any influence on the student's work. Rather the teacher can intervene at any point to facilitate the process — stimulating student thought, reacting, generating ideas and encouraging where necessary. In fact, the teacher can actively participate in the writing program — engaging in the prewriting activities, jotting and scribbling down ideas, drafting, revising, editing

and sharing his/her own work. The teacher model assures students that it is all right to be messy and to make errors when drafting, or to revise several times before reaching a desired outcome, or cut and paste to achieve a better product. Teacher drafts can be used to introduce revising and editing points in a meaningful context of giving and receiving a message.

The teacher's primary responsibility is to create a positive writing atmosphere in which students enjoy writing and want to write. The classroom atmosphere should be non-threatening, where students:

- feel their work is valued and accepted by the teacher and by peers
- know their progress through a continual feedback system
- write about topics in which there has been social, academic or personal involvement
- feel their needs and interests are being considered
- have daily opportunity to improve their writing capabilities

The classroom atmosphere should be stimulating, where students

- are able to try diverse assignments involving various forms, purposes and audiences
- acquire a sense of responsibility for their own progress
- take steps toward self-initiated progress through the stages of the process

And finally the classroom atmosphere should be challenging, where students engage in writing according to their abilities.

Another important component of the post-writing stage is "celebrating" the students' writing. Celebration means sharing the writing in some way with a larger audience which can respond and who show appreciation. This can be done in various ways, such as reading the writing aloud and inviting appropriate response, making bulletin board displays, and publishing in a student newspaper.

Computers and the Writing Process

Modern technology is influencing the writing process. Language arts teachers should encourage the use of computers throughout the writing process. This is best accomplished within the regular classroom. Some students will find composing on the computer preferable to composing with pen and paper. The printed version of a first draft is motivating for many students, especially those who experience difficulty with handwriting. Editing will be more easily accomplished by some students.

The teacher's primary responsibility is to create a positive writing atmosphere in which students enjoy writing and want to write.

Increasingly, students with computers at home may wish to do their writing as homework using a word processing program. Teachers will be faced with decisions about the use of spelling and syntax checker programs that help students identify their errors in spelling and sentence structure. This kind of software assistance to writers will likely become more common and more sophisticated in the near future. It is important to recognize that these programs do not replace human decisions about correct spelling and sentence structure. Teachers should, therefore, encourage their use as a way of helping young writers reflect on their written language.

GRAMMAR

Teachers need to have a good understanding of grammar in order to make judgments about the effectiveness of their students' use of language and to offer students assistance during editing and revision. However, this knowledge of grammar is not easily passed on to students by direct instruction, using isolated skill-and-drill exercises, parsing sentences or correcting errors in another person's writing. Much has been written about the difficulties of transferring knowledge learned in one context to another. These difficulties are increased if the knowledge to be transferred is learned in isolation. Knowledge, learned in isolation, about parts of speech or types of sentences is very difficult to transfer to the acts of composing, editing and revision. In fact, most studies show that knowledge about grammar, learned in isolation, does not transfer to writing. Students who can do worksheet exercises on grammatical terms are not necessarily better writers.

Students gain an understanding of how language works primarily by using it. They need to have many opportunities to speak and write for a variety of purposes, to a wide range of audiences, and in an increasing variety of formats. They also learn how language works by reflecting upon its effectiveness. Students must constantly be asking themselves whether or not they met their purposes for writing to particular audiences. They need feedback from peers and the teacher in order to do this. During the revision and editing

stages of the writing process, teachers have the opportunity to provide the kinds of feedback that will assist students to reflect upon the effectiveness of their writing. This feedback should be given in a manner that will assist students to communicate effectively with particular audiences for important purposes. The aim of instruction is not to be able to know grammatical definitions, but to produce effective writing. Instruction in how language works should occur during the editing and revision stages, within the context of the student's own writing, not in a separate grammar unit.

Students gain an understanding of how a language works primarily by using it.

Of course, the ability to use language well is also developed by reading good literature, listening to literature well read, manipulating words to form well-constructed sentences, and writing in a variety of styles. Possibly, one of the most effective ways to develop good writers is to integrate the teaching of reading and writing and encourage the students to "read as writers" when reading literature.

THE N.W.T. WRITING FOLDER

The N.W.T. Writing Folder has been designed to support the writing process as described in the Statement of Content. The folder becomes part of a student's record at the Grade 7 level and continues with the student throughout their junior high schooling. It works as both an inclass file for student work, and a record of a student's achievement in writing to date.

On a day-to-day basis, students will use the Work in Progress, the Completed Work, and the Personal, Private and Confidential pockets. At the end of each school year they will use the Permanent Collection pocket.

Work in Progress: This pocket should contain all rough drafts of current written work: work that is still being developed, explored, expanded, edited, revised, proofread or corrected prior to the final copy. It could also include "starts" (the beginning of something that may be developed into a complete draft), notes or outlines made during brainstorming prior to draft writing, or visuals to assist writing (current or future projects).

Completed Work: This pocket contains all writing that has been worked on in any given school year and is, in the mind of the writer, now complete. This writing is ready for publishing, display or evaluation. The teacher is not even expected to read all of the contents of this envelope, although they may choose to do so if they want. The insert, Some Pieces of Writing I have Done, acts as a table of contents for the Completed Work pocket and is intended to assist teachers from one school year to the next in choosing new and challenging topics for their students. Teachers new to a class of students and/or new to the north should be able to read about some of their students' varied lifestyles from the Permanent Collections pocket without necessarily assigning yet another "My Community" piece of writing. The topics should become progressively more challenging as a student gains confidence in writing over the junior high years.

Permanent Collection: At the end of the school year, in a joint consultation between student and teacher, the best work of the year (reflecting the goals of the program as well) is chosen to be placed in the back pocket called Permanent Collection. This work will be available for the following year's teacher or for review by the same teacher to establish as individualized a writing program as possible for each student.

Personal, Private and Confidential: Although students in schools in the N.W.T. should be made aware that the ultimate privacy of their writing cannot be guaranteed, they should also be given a chance to do writing just for themselves. They should begin to appreciate at the junior high level that writing can be used to express private emotions, to organize thoughts on personal as well as academic subjects, and to share confidentialities with the self or trusted other. This pocket has been given a closed design in order to demonstrate the private nature of its contents.

The Growth Monitoring Chart gives both student and teacher ideas for the various forms writing can take. It is not required that student show mastery in all these types of writing in order to graduate from Grade 9. Student and teacher should work on selecting some of the types for evaluation and for enjoyment.

In order for students to appreciate that good writing and reading go together, the back of the folder has been devoted to Reading Favourites. During the year, students should write down which books, stories, poems, etc., they have enjoyed reading (these can be selections done by the whole class or, even better, outside reading that has been chosen by the student). Again, this will give a teacher information about the student to assist in selecting other reading material, and in choosing topics of interest to write or talk about.

Evaluation: Writing

In the past number of years there has been considerable research into the writing process. No longer are teachers restricted to marking general comments on a student's paper such as "awkward" or "excellent" or "well done". No longer are teachers restricted to editing mechanical errors in students' work or to analyzing other author's products and having students use them as models. Now teachers are encouraged to help students generate ideas in the prewriting stage. Teachers

assist students with turning these ideas into a first draft to meet a particular purpose and the audience's expectations. They can assist students with the revision and editing of their rough drafts to make the final product as good as is possible. It is also possible for teachers to assess how the students are doing at each stage in the writing process. This assessment, usually done informally through observation and discussion, provides invaluable feedback to the student and important information to the teacher on which to base future lessons.

Even though the evaluation of writing can be focused on the writing process, the product is not to be ignored. Students need to know what good products are like. If they do not know what good products are like, they cannot use the writing process to good effect. In a sense, the work determines the means. The purpose for the writing and the product are closely linked. Students need to know, for example, what good informational prose is like in order to write it themselves. They need to read and listen to a wide variety of good products. Students need to be encouraged to read and listen as writers, noting how other authors organize their writing, how they link ideas and how they construct their sentences. When students are engaged in the writing process, teachers should take time to read other authors' products to them, pointing out helpful techniques and providing opportunities for students to apply them.

Products are also important because students need to "internalize" the reader's expectations. By reading other people's products and being conscious of what they need as readers to understand, students gradually learn what they need to do in their own writing to meet the reader's expectations. One of the best ways for students to internalize the reader's expectations is by reading other students' writing using a peer response technique.

Products are of importance because the product is all that the reader has. The process the author went through to achieve the product is largely unavailable. Assessment and evaluation are based on product. The main question in any evaluation is not "What processes lie behind this?" although this is a valid question, but "Does this get the job done?"

The "assign and grade" approach to writing is no longer enough. Students need constant coaching and feedback.

Informal, ongoing evaluation is essential to any writing program. This type of assessment assists in developing ideas but its distant goal is to internalize a habit of questioning that will produce effective writing. Informal assessment, done well, helps students to make choices and judgments, to initiate changes and to acquire the necessary skills. The "assign and grade" approach to writing is no longer good enough. Students need constant coaching and feedback. One thing that can be done by teachers, with very little effort, is to take in the students' first drafts and make comments. When comments are made on rough drafts rather than final copies, students pay attention to improving their work because they have an opportunity to compose a more effective final draft. When comments are made on final drafts, along with a grade, students pay little attention to the comments because they know that the grade has been assigned and the exercise is over.

Such informal evaluation is diagnostic and formative in nature. The teacher is in the role of partner and collaborator with the student, and, together, they are creating an effective piece of writing. Many students in junior high school find writing difficult. They do not know what to write about nor how to get started.

Informal assessment during the writing process will assist teachers to identify what difficulties the students are having and provide the necessary assistance.

Ultimately, formal assessment, including the grading of student writing, is a necessity. Traditionally, teachers have proofread students' writing rather than read it critically and constructively. Studies such as that conducted by Dillon and Searle (1980) indicate that teachers overwhelmingly focus on the form of student writing and use evaluative and instructive responses about form. Few teachers respond to content and purpose of the writing, or to what the writer communicates.

The Junior High English Language Arts program emphasizes that students should be writing to an audience for a purpose. This means that evaluation of a product should be focused primarily on content. Did the writer accomplish his or her purpose, and was it accomplished effectively considering the audience? Teacher comments should clearly indicate that content is important, that the writer had a meaning to communicate, for a particular purpose, to a particular audience.

When teachers fail to respond to the ideas in students' writing, students learn that their ideas are not important. When teachers restrict their responses to proofreading, students learn that the most important thing about writing is to produce an error free final draft. The mark is all. This is not real writing.

By proofreading and editing the students' work, teachers take over a role that should be fulfilled by students, who should be learning to proofread their own work. At the same time, teachers are loading themselves with work that has very little payoff. One way to ease the task is to define criteria for each grade. Once the criteria for an "A" paper have been determined, the teacher can assign the grade relatively easily after reading the paper once or twice.

Three grading techniques, originally developed for large scale assessment, can be used for classroom assessment; these are analytical scoring, primary trait scoring and holistic scoring.

Analytical scoring is often used in grading written work. Two or more features of writing are identified and assigned a proportion of the marks. The simplest version is the one which identifies "content" and "style" — for example, content 60 percent and style 40 percent. Student success in each of the features is reported as well as a sum total score. These scales are often referred to as analytic scales because the features that have been identified are scored/analyzed as parts of the composition. Some good ones have been developed by teachers. See "Analytical Evaluation" and "Descriptive Marking Scale" at the end of this section.

Primary Trait scoring, developed in the United States for use in the National Assessment of Educational Progress in Writing, is based on the premise that writing relates directly to an audience and can be judged in light of its effect on an audience. The primary trait score point indicates whether or not a sample of writing contains the traits it must have in order to accomplish its purpose. Usually a "1" indicates absence of the trait, "2" indicates presence, "3" indicates competence, and "4" indicates excellence. These specifications are required for each exercise: the identity of the writer (whether the respondent is himself/herself or is given a role to play); the audience and the subject matter (what the writer should communicate). If scoring of other features is desired, they can be specified as secondary traits. The method focuses the reading/grading. A primary trait guide is specific to the task. An example is included at the end of this section.

Holistic scoring means that a single score is assigned to each paper based upon its total impression. The readers assign the papers to scores from one to five, or one to four. The score is a relative one: the readers rank order the papers rather than make absolute judgments. In large scale assessment, anchor papers are selected to represent each possible score. These anchor papers are used as references to which other papers are compared. Each paper is usually graded by two readers, working independently. If the two readers do not agree on a score, the paper is given to a third reader.

Holistic scoring can be used in the classroom although there are no preselected anchor papers and only one reader, the teacher. In this case, the teacher reads through a number of papers to get a sense of the range of student writing for the particular assignment and to select papers to represent high, average and low. The teacher then reads the rest of the papers, sorting them into four or five piles. The readers do not put written comments on the papers, so the procedure can be done quite quickly. (All of the teacher comments should have been made on the rough drafts.) This form of scoring is especially useful when scoring writing assignments on examinations.

Sometimes holistic scoring uses preset criteria for each score. In this case, papers are assigned scores based upon whether or not they have met the criteria for that score. This makes the grading less relative and more absolute. Certainly the students would need to understand these criteria in advance. Caution needs to be used with this method because it is easy for a teacher to misjudge the criteria that students are able to meet. Sometimes the criteria are too difficult to meet and sometimes they are met too easily. A sample "Holistic Marking Scale" is included at the end of this section.

Peer response has been referred to several times in this guide. Teachers who have used peer response have found it a valuable way for students to learn how to make their writing effective. It also increases the number of audiences for student writing.

There are many ways of working with peer response. It is important that the ingenuity of teachers be used to adapt it to suit particular needs. Basically, it is simply an opportunity for students to read each other's work to see the range of possible ways of handling a particular assignment. By reading other students' writing they learn what a reader expects and, in turn, can learn to fulfill reader expectations in their own writing.

Two samples of Peer Response instruments are included at the end of this section.

Some questions to consider when thinking about evaluation in the writing component of the curriculum are listed below.

1. Is grading understood to be a necessary part of the writing program, but not the program nor the reason for writing?
2. Do teachers, sometimes with student help, select particular assignments to be graded, rather than marking all assignments?
3. Are students given the criteria for the evaluation of a piece of writing? Do students understand the criteria?
4. Are the writing folders used to provide information on student growth over time? Do they form the basis of formal and informal evaluation?
5. Do teachers give ongoing, informal evaluation during the writing process?
6. Do teachers use a variety of evaluation techniques?
7. Does the school, region, or board use writing samples as the basis of program evaluation?
8. Is evaluation in the writing program based upon the evaluation of whole pieces of written discourse?
9. Are the writing standards clearly articulated and shared with students and their parents?

ANALYTICAL EVALUATION

Analytic scales direct the reader's attention to specific features of the writing and suggest relative point values for each feature. The grade is arrived at by summing scores on the various subsections. Such a scoring tool is more specific than impression marking because the rating guide defines and illustrates criteria for both writers and raters alike. Such guides, explained to students, demystify the final grade and highlight strengths and weaknesses in writing. The guide also directs that certain surface features (handwriting, spelling, punctuation) do not overwhelm the rating (Kirby and Liner, *Inside Out*).

SAMPLE ANALYTIC PROFILE

	4	3	2	1
Content				
• main idea or focus				
• main idea expressed in a topic sentence*				
• adequate support for main idea				
• appropriate details				
• concrete details				
Organization				
• introductory matter				
• orderly development from ideas to ideas				
• sense of conclusion				
Word Choice				
• vivid and specific words				
Sentence Structure				
• correct sentence structure				
• varied sentence structure				
Mechanics				
• correct capitalization				
• correct punctuation				
• correct spelling				
• correct paragraphing				
Usage				
• correct agreement and reference				

* where appropriate

DESCRIPTIVE MARKING SCALE — GRADE 9

Objective	Scale
1. Introduction	4 — Introduction commands attention 3 — Introduction satisfactory 2 — Introduction unsatisfactory 1 — Insufficient evidence
2. Conclusion	4 — Conclusion commands attention 3 — Conclusion satisfactory 2 — Conclusion unsatisfactory 1 — Insufficient evidence
3. Focus on topic	4 — Ideas relate to topic 3 — Fluctuation but focus is on topic 2 — Deviates from topic 1 — Insufficient evidence
4. Topic development	4 — Originality of ideas creates impact 3 — Ideas ordinary and functional 2 — Insufficient number of ideas 1 — Insufficient evidence
5. Organization	4 — Well-organized and coherent paragraph-topic clearly identified 3 — Usually conveys ideas smoothly 2 — Coherence weak 1 — Insufficient evidence
6. Word choice	4 — Word choice correct and impressive 3 — Word choice ordinary but functional 2 — Word choice restricted 1 — Insufficient evidence
7. Usage	4 — Usage attracts little or no attention 3 — Few errors which do not detract from impact 2 — Errors detract from readability and impression 1 — Insufficient evidence
8. Sentence structure	4 — Sentences are complete and well-constructed 3 — Sentences are complete but awkward (2 or more errors) 2 — Sentences are incomplete or run on (2 or more errors) 1 — Insufficient evidence
9. Variety in sentence patterns	4 — Good variety of sentence structure 3 — Some variety in sentence structure 2 — Errors detract from readability and impression 1 — Insufficient evidence
10. Punctuation and capitalization	4 — Punctuation and capitalization attract no attention 3 — Errors do not detract from impact 2 — Errors detract from readability and impression 1 — Insufficient evidence
11. Spelling	4 — Spelling attracts no attention 3 — Errors do not detract from impact 2 — Errors detract from readability and impression 1 — Insufficient evidence

PRIMARY TRAIT ANALYSIS

TOPIC

HEADLINE: SMOKING TO BE OUTLAWED IN ALL PUBLIC PLACES

Write a letter to the editor of your local newspaper presenting your position (positive or negative) on smoking in public places. Your aim is to persuade readers to your point of view.

Primary Trait. Demonstrates ability in writing to persuade an audience. Most papers use reason to persuade an audience:

1. No attempt to persuade: some "1" papers state an opinion but offer no support or development. Other "1" papers list underdeveloped details without presenting a point of view. Some "1" papers present no evidence of a consistent position. These papers will probably be brief.

2. Some attempt to persuade: these papers present a position and some evidence. They state whether the position is positive or negative (probably using one elaborated reason OR two moderately developed reasons OR three mentions). Some papers may lack coherence; some may be sketchy or skeletal.

3. Incomplete attempt to persuade: papers state a position and develop it. Some "3" papers will be logically developed (inductively, deductively, etc.); some will use a more creative approach. These papers may contain at least one elaborated reason plus two mentioned reasons OR three moderately developed reasons.

4. Consistent and systematic attempt to persuade: these papers have all the elements of "3" papers. They present the material in a systematic structure using more sophisticated language. They contain sufficiently elaborated reasons OR another well-developed method.

Source: Edmonton Public School.

HOLISTIC MARKING SCALE

7. EXCEPTIONAL

A. content: ideas, organization and development command attention and respect.
B. an impressive style evident from word choice, usage and sentence structure.
C. mechanical skill accurate and effective in relation to purpose.
D. accurate spelling.

6. SUPERIOR

A. content: most ideas are significant; well organized and developed.
B. sentence structure and word choice clear and effective; accurate usage.
C. mechanical skills relatively error free in relation to purpose.
D. relatively free from spelling errors.

5. COMPETENT

A. content: several significant ideas; minor problems in organization and development.
B. minor problems in word choice, and/or usage and/or sentence structure.
C. few mechanical errors.
D. few spelling errors.

4. MARGINAL

A. content: a few relevant ideas; some evidence of organization but with deficiencies in development.
B. problems with word choice and/or usage and/or sentence structure.
C. frequent mechanical errors.
D. frequent spelling errors.

3. UNSATISFACTORY

A. content: insufficient number of ideas; disorganized, inadequate development.
B. many flaws in word choice and/or sentence structure.
C. many distracting mechanical errors.
D. numerous, distracting spelling errors.

2. MAJOR DEFECTS

A. content: lacking in ideas, organization, and/or development.
B. serious deficiencies in word choice and/or usage and/or sentence structure.
C. extensive mechanical errors.
D. extensive spelling errors.

1. INSUFFICIENT DATA and/or OFF TOPIC

(Developed by Program Evaluation and Language Arts Team, Calgary Board of Education)

PEER RESPONSE: CHARACTER SKETCH

Peer response works best if there is some structure to the activity. An example is given below. Notice that it is used for peer response to a character sketch. Notice, too, that the writer controls the peer response session.

I. Before reading, writer identifies:

1. What is the one main impression that I have tried to get across in my description?
2. What part do I like best about this description?
3. What part gave me the most trouble?

II. Writer reads his/her description orally.

III. After reading, *writer* asks:

1. What is the BEST thing that this writing does?
2. Does the first paragraph properly identify the main character of this description? How might the first paragraph be improved?
3. Is there something that could be made more clear?
4. Is there something that is repeated too often?
5. Identify one place in the description where there should have been more detailed information.
6. Is there some idea, or something else that is not really needed?
7. Identify one idea that doesn't really make sense.
8. Identify one word that is poorly used, and suggest a better word.
9. Which one paragraph is the best written in the whole paper?
10. Suggest a possible *order* of paragraphs which might improve the flow of ideas.
11. Is there something in this writing that does *not* do what it *should* do?
12. What else can I do to make this a more accurate, more complete or more effective personality description?

Sometimes these questions are not necessary. The students can manage well without them. The questions need only be used when students cannot think of questions or comments on their own.

Another type of structure provides the reader with a peer response sheet or a questionnaire. An example of this type of structure follows. It is intended that teachers will use the example as a model only and develop their own response sheets to share with their colleagues.

PEER RESPONSE SHEET

Author's name _____ _____

Editor's name _____ Date _____

Read your partner's writing carefully, and fill in the following information. Ignore spelling and mechanical problems just for now.

1. The introductory paragraph states the main idea ____ clearly
   ____ not clearly
   ____ not at all

It makes me want to read ____ the whole paper
____ a bit more, maybe
____ no more at all

I would like your introduction even better if you _____

_____

_____

2. Two things that I would like your paper to tell me MORE about are

   i. _____

   _____

   ii. _____

   _____

3. The most IMPORTANT point your paper made is written in the box below:

I know this is the most important point because _____

_____

4. Your best example of paragraph-to-paragraph transition was _____

_____

One place where your paragraph transition could be improved would be in paragraph # _____.
You could possibly write _____

_____

_____

5. Your example of parallel structure which I thought was effective was the one in paragraph # _____.
I thought this was effective because _____

_____

_____

One example of parallel structure that could be improved is in paragraph # _____.
You might try writing _____

_____

_____

6. On the back of this page, I will tell you which part of your paper I enjoyed reading the most, and why I enjoyed reading it.

7. Your conclusion ____ finishes the paper very well
____ is passable
____ isn't really a conclusion

8. Another TITLE you might consider using is _____

_____

CHAPTER FIVE
LEARNING RESOURCES

Resources are an important part of any language arts program especially in places where access to program support material is limited. The Department of Education has authorized the following resources as either Basic or Supplementary depending on how they meet the needs of the students and the curriculum. These materials have been chosen because the reading level, subject matter and most of the teacher's guide activities support the Northwest Territories Junior High English Language Arts curriculum.

Basic Learning Resources

Basic Learning Resources are those learning resources approved by the Department of Education as the most appropriate for meeting the majority of the goals and objectives of courses, or substantial components of courses outlined in the curriculum.

Title: **Bridges 1, Grade 7 (1985)**
Bridges 2, Grade 8 (1985)
Bridges 3, Grade 9 (1986)

Author: Robinson, Bailey, Bartel, Beattie, Townsend.

Publisher: Prentice-Hall Canada Inc.

This series offers a writing process approach to language arts instruction. At each grade level, writing activities are provided which lead students from thought to finished product through the stages of pre-writing, writing, revising and rewriting, proofreading and editing, and publishing and sharing. Students are given opportunities to experiment with various writing forms for different purposes and audiences. Provision is made for the integration of the language arts strands of speaking, listening and viewing, both as an integral part of the writing process and through the inclusion of special selections dealing explicitly with these areas.

Additional resource chapters located at the back of each book provide additional language activities, sentence combining exercises and reference material on grammatical concepts to be used as needed throughout the school year. Teachers' guidebooks accompanying the series providing teaching suggestions and objectives for all chapters; strategies for using the writing process; scope and sequence charts; and evaluation strategies.

This series should be used in conjunction with a literature-based authorized text.

Title: **Contexts, Anthology One Grade 7 (1981)**

Contexts, Anthology Two Grade 8 (1982)

Contexts, Anthology Three Grade 9 (1984)

Contexts, Reading Skills One (1981)

Contexts, Reading Skills Two (1984)

Author: Graves and McClymont

Publisher: Nelson Canada

Contexts is a literature-based, comprehensive language arts series which supports and facilitates an integrated approach to instruction. The series promotes active student participation within the framework of a balanced program of language experiences.

The hard cover anthologies are organized thematically to permit creation of contextual frameworks within which students can better focus, organize, relate and extend ideas. The Grades 8 and 9 texts also include literary genre units. Accompanying soft cover reading skills texts for Grades 7 and 8 provide a non-fiction extension of themes to related content areas whenever possible.

Teachers' resource activities systematically coordinate student activities and instruction. Key elements which the resource books stress are a process approach to language use, both personal and critical response, creative extension and grammar and skill instruction within a functional context.

Contexts Teacher's Resource Book One
(1982) Nelson Canada

Contexts Teacher's Resource Book Two
(1983) Nelson Canada

Contexts Teacher's Resource Book Three
(1985) Nelson Canada

Author: Graves and McClymont

Publisher: Nelson Canada

Title: **The N.W.T. Writing Folder**

Publisher: G.N.W.T.

See the section on using the writing folder in the Writing Section of Chapter 4.

Title: **Talk, Look, and Listen Book 1, Grade 7 (1986)**

Talk, Look, and Listen Book 2, Grade 8 (1986)

Talk, Look, and Listen Book 3, Grade 9 (1986)

Talk, Look, and Listen is a Canadian series designed to develop students' speaking, listening, viewing, and writing skills by emphasizing oral language. Other subject areas are integrated with such aspects of language arts as writing, research, reading, drama and representing.

Each text contains 20 chapters beginning with an introduction and sample model selection(s) (stories, cartoons, songs, etc.). Questions help students understand and appreciate the model selection. The second part of each chapter, which is divided into preparation, development and extension, provides a variety of language activities with an emphasis on speaking, listening and viewing situations.

This series should be used in conjunction with a literature-based authorized text.

SUPPLEMENTARY LEARNING RESOURCES

Supplementary Learning Resources are those learning resources approved by the N.W.T. Department of Education because they support the Junior High English Language Arts curriculum by enriching or reinforcing the learning experience.

Title: **Inquiry into Literature Book 1, Grade 7 (1980)**

Inquiry into Literature Book 2, Grade 8 (1980)

Inquiry into Literature Book 3, Grade 9 (1981)

Author: Fillion & Henderson

Publisher: Collier Macmillan Canada, Inc.

Inquiry into Literature is a Canadian series that develops the concept that studying literature is primarily learning to ask questions. By focusing on the development of questioning techniques used in evaluating and interpreting literature, the series presents strategies for dealing with challenging works.

Each anthology contains selected passages as well as completed works representing the major literary genres. The suggested activities involve students in writing, talking, viewing and listening, resulting from or leading toward indepth reading.

Teachers' guides are an important component of this anthology. They provide essential background information to the teacher on the use of *Inquiry into Literature*, as well as teaching strategies.

As some of the selections make use of questionable terminology and imagery in relation to aboriginal peoples, teachers are asked to use their discretion in how such material is introduced.

The students must cover the content of the program not the content of the recommended resources.

None of the texts or teacher's guides covers the entire concept and skill range of the program; teachers will have to supplement activities based on the goals they have set for their students, and eliminate activities/selections for the same reason. What is done with a learning resource is as important as what resource is used.

These learning resources are not meant to be used from the beginning of the text to the end; teachers must select and organize the material according to their own planning scheme (see selection on lesson planning). Depending on the location in the Territories and the experiences of the students, pre-reading and pre-writing activities may have to be increased in order to successfully introduce a culturally different selection or activity. The attempt must be made at the Junior High level to give students the tools to deal with unfamiliar material, not to eliminate it because they won't understand it. Because the program is concept and skill based, second language situation teachers will have the time to present materials and activities to the extent necessary for their students.

A recommended list of novels, longer non-fiction, and poetry will be selected, and a list circulated to all regions. Selection and pilot testing of northern literature materials will begin in 1988.

PROFESSIONAL RESOURCES FOR TEACHERS OF ENGLISH LANGUAGE ARTS

Introduction

This bibliography of professional resources was prepared by the Alberta Teachers' Association English Language Arts Council executive to assist council members in personal professional development. The N.W.T. Department of Education would like to thank ELAC for sharing its expertise and experience.

To the left of each item in the attached bibliography is a number indicating the intended audience of the book. Some books have been described as general professional resources for teachers at all grade levels. Others have been identified by division. The meaning of each number is shown in the following legend:

Audience	Number
General	0
K-3	1
4-6	2
7-9	3
10-12	4

0 Applebee, Arthur N. *The Child's Concept of Story*. Chicago: University of Chicago Press, 1978.

In the context of the uses of language and the structure of children's stories, the book explores the development of story making by children, children's responses to stories, and implications for teachers in the teaching of literature and the language arts.

3/4 Azeveda, Judy et al. *Understanding Modern Media*. Toronto: Doubleday, 1978.

A student text (with activities and readings arranged under the headings communication, the mass media, newspapers, magazines, radio, television, motion pictures, and media and the marketplace) providing material and ideas for teaching viewing.

0 Barnes, Douglas. *From Communication to Curriculum*. Harmondsworth: Penguin Books, 1976.

An examination of the role of exploratory language in learning across the curriculum. The book challenges the traditional transmission view of learning and teaching and presents a strong argument for the value of small-group learning in the classroom, especially the place of personal and conversational interaction between teacher and student. Relatively unstructured conversations in the process of schooling are shown to enable the student to take responsibility for his or her own learning.

0 Beach, Richard. *Writing About Ourselves and Others*. Urbana, Illinois: National Council of Teachers of English, and ERIC, 1977.

This booklet shows how personal writing contributes to the understanding of self and to the development of writing skills. Beach outlines classroom activities for guiding students in four areas: observing and portraying behaviours characteristic of self; choosing specific topics which best portray self; researching topics; and writing preliminary and final drafts.

2/3 Benton, Michael, and Geoff Fox. *Responding to Literature 9 - 14*. Don Mills: Oxford University Press, 1985.

A complete look at literature in the middle grades including its importance in the language arts program. The book includes examples of activities that enable children to respond expressively to literature and gives samples of students' responses to specific works of literature.

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A collection of essays that assists teachers in making sense of current research in reading. It argues for integrative instruction in reading through focusing on specific topics, including response to literature and evaluating reading performances.

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Thousands of ideas for the classroom in the areas of composition, grammar/language, literature, reading, and room management. Many of these ideas would enliven an academic course. Teachers of less able students who are looking for teaching ideas should also find this book useful.

3/4 Bleich, David. *Readings and Feelings: An Introduction to Subjective Criticism*. Urbana, Illinois: National Council of Teachers of English, 1975.

Bleich's book enlarges the study of literature to include the subjective bases and purposes for reading and coming to literary judgments. The book explores feelings, emotional response in relation to literary works, the relationship of intellectual judgment to emotional response, and the interest of others in one's own response and interpretations. To exemplify the technique, the book includes student responses to specific works. Bleich's discussion of these responses, and useful suggestions for introducing subjective criticism.

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This booklet is designed to help teachers assist students in observing and analyzing group processes and in becoming effective group participants. A number of classroom exercises are described that permit students to explore the ways in which groups solve problems and make decisions.

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Improvisation as a way of knowing has potential in both reading and writing instruction. Useful background about improvisation is offered.

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This book offers practical suggestions on working with scripts in the language arts program.

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Britton deals with man's symbolizing nature and with language development, language functions, audience and language, and language and thought. He develops insights about language acquisition and the instructional implications. He discusses the nature of speaking, drama, reading, and writing.

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This book reports on a research project based at the University of London Institute of Education, which developed classifications for identifying both the function served by a piece of writing and the audience to which the writing is addressed. The project examines the processes by which the writing of children aged 11 to 18 becomes differentiated into kinds of discourse appropriate to different purposes. The researchers discuss stages of the writing process and procedures, results, and implications of the study.

3/4 Camp, Gerald. *A Success Curriculum for Remedial Writers*. Berkeley, Ca.: The National Writing Project, 1982.

This monograph includes a series of assignments structured to encourage successful writing by students normally experiencing difficulty writing.

0 Chorny, Merron, ed. *Teacher as Learner*. Calgary: Language in the Classroom Project, 1985.

This collection of essays from the 1983 Teacher as Learner/Teacher as Researcher conference in Calgary presents the thoughts of leaders in language arts about several current issues including the role of the language arts teacher and the development of writing ability. Authors include James Squire, Nancy Martin, Tony Burgess, and Miles Meyer.

0 Cooper, Charles, and Lee Odell, eds. *Evaluating Writing: Describing, Measuring, Judging*. Urbana, Illinois: National Council of Teachers of English, 1977.

The contributors of the essays compiled here provide a comprehensive summary of information on evaluating writing.

0 Cooper, Charles R., and Lee Odell, eds. *Research on Composing: Points of Departure*. Urbana, Illinois: National Council of Teachers of English, 1978.

The researchers and teachers of writing represented here — such as James Britton, Richard Young, Janet Emig, Donald Murray, and Phillip Lopate — stress the need to examine our existing assumptions, to frame previously unaskable questions, and to conduct basic research into the writing process itself. Their individual approaches vary widely and include testing theories of invention, defining psychological and physiological processes involved in composing, determining the nature of inspiration and revision, and interviewing young children and studying their responses to writing instruction.

3/4 Coynik, David. *Real to Reel*. Revised Edition. Toronto: Book Society, 1976.

The book deals with film as a form of communication with its own language. Devices such as editing, lighting, sound, and plot are analyzed and illustrated. The history of the documentary is traced.

0 Devine, Thomas G. *Listening Skills Schoolwide*. Urbana, Illinois: National Council of Teachers of English, 1982.

This monograph guides the teaching of accurate, purposeful, and critical listening across the curriculum.

0 Diederich, Paul B. *Measuring Growth in English*. Urbana, Illinois: National Council of Teachers of English, 1974.

Diederich shares a lifetime of experience and research in testing. He shows how to increase the reliability of essay grades, how to measure growth in writing ability, how to reduce the time and anxiety involved in measurement, and how to use results in ways that improve relations between students and teachers.

0 Dixon, John. *Growth Through English*. Oxford: Oxford University Press, 1975.

Discusses language and personal growth, mastery of language, processes in language learning, class activities, knowledge versus operational use of language, continuity in educational programs, examinations, and teacher education. The book provides a philosophy of an integrated language approach.

0 Donaldson, Margaret. *Children's Minds*. London: Fontana, 1978.

Donaldson argues that educators often underestimate the rational powers of children. Her book supports the idea that meaningful contexts for learning should be a hallmark of school programs.

3/4 Esdale, Barbara K. *Viewing in Secondary Language Arts*. Alberta Education, 1981.

This monograph details the relationships between the Alberta language arts program and viewing, providing ideas on how to teach viewing from Grades 7 to 12.

0 Fagan, William T., Cooper, Charles R., and Julie M. Jenson. *Measures for Research and Evaluation in the English Language Arts*. Urbana, Ill.: ERIC and National Council of Teachers of English, 1975.

This publication makes available descriptions and summaries of more than 100 unpublished instruments for research and evaluation, with potential for further use. The instruments, collected through a search of the ERIC system and a canvass of educators, are divided into seven areas: language development, listening, literature, reading, standard English as a second language or dialect, teacher competency, and writing. The measures are indexed by author, category, and age range.

3/4 Foster, Harold M. *The New Literacy: The Language of Film and Television*. Urbana, Illinois: National Council of Teachers of English, 1979.

Because film and TV are influential forces in students' lives, visual literacy is now a basic skill. Foster defines visual literacy as an understanding of how the structural devices basic to all films — composition, lighting and colour, movement, editing, sound and rhythm — influence the viewers' responses. His discussion includes an analysis of the documentary film *High School*. Foster provides suggestions for integrating film study into the high school curriculum, gathering effective teaching materials, and developing classroom activities.

0 Freedman, Aviva, and Ian Pringle. *Reinventing the Rhetorical Tradition*. Conway, Ark.: University of Arkansas Press, for Canadian Council of Teachers of English, 1980.

A collection of papers presented at the May 1979 Canadian Council of Teachers of English Conference in Ottawa dealing with the relationship of the rhetorical theories currently advocated within the profession to the rhetorical traditions that they are superceding. Includes essays by Merron Chorny, Janet Emig, James Britton, Donald Murray, and others.

3/4 Galvin, Kathleen, and Cassandra Book. *Person to Person: An Introduction to Speech Communication*. Skokie: National Textbook Company, 1979.

A speech program for students, which moves from informed personal language to formal speeches. Communication in groups is featured.

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This process-centred approach to children as authors includes many samples of writing, a procedure for organizing a writing program, a method for teaching skills within the process, and means of evaluating. Teachers' questions and Graves' answers to them have been provided.

0 Grugeon, Elizabeth, and Peter Walden. *Literature and Learning*. London: Ward Locke, 1978.

A collection of essays under the headings "Becoming a Reader", "Experience to Literature", "Talking About Poetry", and "Reading and Response" offers readable material on philosophy and methodology of instruction in reading and literature. The transcripts and discussion of small-group response to literature may be particularly useful to Alberta language arts teachers.

3/4 Guerin, Wilfred L. et al. *A Handbook of Critical Approaches to Literature*. Second Edition. New York: Harper and Row, 1979.

This book offers a useful framework for criticizing literature. The first four chapters present different critical approaches — traditional, formalistic, psychological, and mythological. Eleven other approaches are also surveyed.

3/4 Gutteridge, Don. *Brave Season*. London, Ontario: University of Western Ontario, 1986.

This practical book balances current theory with planning suggestions for the secondary language arts curriculum.

2/3 Healy, Mary K. *Using Student Response Groups in the Classroom*. Berkeley, Ca.: Bay Area Writing Project, 1980.

This book guides the teacher through small group methodology appropriate at all stages of the writing process.

0 Hillocks, George. *Research on Written Composition: New Directions for Teaching*. Urbana, Illinois: ERIC Clearinghouse on Reading and Communication Skills and the National Council of Teachers of English, 1986.

A reference book on research findings (1963 and 1982) related to writing instruction. Empirical evidence on the major issues in teaching writing is summarized.

0 Hillocks, George. *Observing and Writing*. Urbana, Illinois: National Council of Teachers of English and ERIC, 1975.

Hillocks contends that lack of specificity, a common problem in student writing, can be surmounted by involving students in the process of observing, drawing inferences from their observations, and developing the sense of audience and critical awareness that comes with reading, listening to, and commenting on each other's writing. He describes 15 activities designed to increase students' powers as observers and recorders of sensory experience.

3/4 Judy, Steven. *Explorations in the Teaching of English*. New York: Harper and Rowe, 1981.

A thorough background to language arts issues, planning strategies, strands, and evaluation.

0 Koch, Carl, and James M. Brazil. *Strategies for Teaching the Composing Process*. Urbana, Illinois: National Council of Teachers of English, 1978.

The authors present a resource book of practical, student-centred, and easily implemented group strategies for teaching the composition process. The book is divided into four sections of strategies: "The Comfort Zone" helps students overcome their fear of writing; "Prewriting" helps students generate topics for writing; "The Writing Stage" teaches students how to form and structure their ideas; and "The Post-Writing Stage" helps students edit and proofread their writing. Specific instructions and variations are given for each strategy. Supplementary material (e.g., forms and sample papers) that may be used or adapted in employing the strategies is also included. Two appendices suggest ways of constructively evaluating student writing.

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A helpful book for teachers deciding how to work with journals, how to include imaginative writing as well as writing about literature, and how to respond to student writing. Especially interesting are sections on what good writing is and on what to grade.

0 Lundsteen, Sara W. *Listening: Its Impact at All Levels on Reading and Other Language Arts*. Revised Edition. Urbana, Illinois: ERIC Clearinghouse on Reading and Communication Skills, 1979.

"The intention of this book is to build bridges between the study of listening in several disciplines and the needs of the classroom teacher" (p. ix). The book contains information on listening as it relates to the other language arts, the process of proficient listening, a taxonomy of listening skills, information on methods of evaluating listening, teaching/learning materials, and an extensive annotated bibliography.

0 Martin, Nancy et al. *Writing and Learning Across the Curriculum*. London: Ward Lock, 1976.

A thorough discussion of audience and function in writing is presented by Martin's team. Furthermore, the book deals with learning theory and the movement from talking to writing. It offers several suggestions about related teaching methodology.

3/4 Moffett, James. *Active Voice: A Writing Program Across the Curriculum*. Montclair, N.J.: Boynton/Cook, 1981.

Specific writing assignments have been developed to encourage writing in a variety of forms; assignments are linked to reading that students can be engaged in concurrently. This is a sourcebook, not an inflexibly sequenced program.

0 Moffett, James, and B.J. Wagner. *Student-Centred Language Arts and Reading, K-13: A Handbook for Teachers*. Third Edition. Boston: Houghton Mifflin Canada Ltd., 1983.

The book's title conveys its contents. A comprehensive overview of integrated language arts is accompanied by methodology for writers' workshops, small groups, literary activities, and so on. Congruent evaluative procedures are also explained.

3/4 Murray, Donald M. *A Writer Teaches Writing*. Second Edition. Boston: Houghton Mifflin Canada Ltd., 1985.

Elaborated here is Murray's view of teaching writing from a workshop atmosphere, to conferences, to writing and teaching problems. This master writer and teacher shares his approach to developing the craft of writing by being responsive to students.

0 Nystrand, Martin, ed. *Language as a Way of Knowing*. Toronto: Ontario Institute for Studies in Education, 1977.

This series of essays explores the connection of language and thought through the concept of language as a unique and powerful strategy for knowing in its own right. The implications for the classroom are discussed, and new questions are raised. The value and power of language are the heart of this book.

0 Protherough, R. *Encouraging Writing*. London: Methuen, 1983.

The book introduces some of the issues that teachers need to address before planning and organizing a writing program: basic assumptions about writing; teachers' expectations; tensions for the English teacher; specific suggestions for planning; getting started; the composing process; responding to writing.

3/4 Prest, P., and M. Hancock. *Integration in Secondary Language Arts*. Alberta Education, 1985.

This practical monograph provides an overview of the integrated approach to language arts learning in secondary school and then suggests planning strategies. Sample units and appropriate learning activities are also included.

0 Pringle, Ian, and Aviva Freedman. *Teaching Writing Learning*. Ottawa: Canadian Council of Teachers of English, 1981.

The essays are "translations" of workshops presented at the Canadian Council of Teachers of English in Ottawa in May of 1979, organized into three sections: "Strategies for Teaching Writing"; "Assessing Writing: Monitoring, Responding, and Evaluating"; and "Writing and Occasions for Learning". The essays show "the profound interdependence of the researcher, the theorist, the practitioner". This book is a practical source of classroom activities for teachers of K to university language arts.

0 Purves, Alan et al. *Common Sense and the Testing of English*. Urbana, Illinois: National Council of Teachers of English, 1975.

Standardized tests have long been used to evaluate everything from individual student progress to entire educational programs. The misuse and misinterpretation of test results have become widespread problems for teachers, parents and, especially, students. This booklet describes the different types of tests commonly given, discusses their limitations, and suggests ways to make these limitations known. It lists criteria for selecting standardized tests in English and for interpreting and using test results. Includes a "Citizen's Edition" (3 pp.), which can be reproduced and distributed to administrators and parents.

0 Purves, Alan C., with Victoria Rippere. *Elements of Writing About a Literary Work: A Study of Response to Literature*. Urbana, Illinois: National Council of Teachers of English, 1968.

This research report identifies four categories of response — engagement, perception, interpretation, and evaluation — and gives many sub-categories within each. The conclusions are useful; the classifications are unwieldy for classroom use but significant in detailing the breadth of response to literature.

0 Rosenblatt, Louise M. *Literature as Exploration*. Third Edition. New York: Noble and Noble, 1976 (available from the National Council of Teachers of English).

This revision of an influential work on the personal experience of literature and the interaction of book and reader includes many suggestions for relating analytical approaches to more affective matters. Rosenblatt describes social concepts that influence the study of literature and what students bring to reading works of literature.

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Rosenblatt shows the active role of the reader in shaping an interpretation of literary texts.

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This is a teacher's source book of sixty writing activities intended to develop the thinking strategies that lead to good writing. Tasks are classified under eight concerns: coping with various kinds of writing (genres), planning, topic development, language, style, coherence, evaluation, and revision.

0 Schools Council Publications. *From Information to Understanding*. London: Ward Lock, 1976.

The pamphlet presents probing commentary on the importance of language use in the learning process. Teachers who desire background in expressive or exploratory language would profit from reading this booklet.

0 Smith, E.B., Goodman, K.S., and R. Meredith. *Language and Thinking in School*. New York: Holt, Rinehart and Winston, 1976.

Explores the relationships of language, thought processes, and education, with direct implications for teaching language arts.

0 Smith, Frank. *Reading Without Nonsense*. New York: Teachers College Press, 1978.

Offers insight into the reading act and is therefore useful in guiding approaches to instruction in reading.

0 Smith, Frank. *Writing and the Writer*. Toronto: Holt, Rinehart and Winston, 1982.

The book examines the processes involved in writing and offers useful suggestions on the teaching of writing.

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Smith's essays offer useful guidance for methodology in language arts. "Twelve Easy Ways to Make Reading Difficult" and "Demonstrations, Engagement, and Sensitivity" have become classics of professional literature.

3/4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. Urbana, Illinois: National Council of Teachers of English, 1975.

Practical plans to involve students in thematic units. Each unit includes general objectives, notes on evaluation, materials needed, daily lessons, related activities, and bibliography.

4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. First Supplement. Urbana, Illinois: National Council of Teachers of English, 1977.

Five units are presented: "The New Journalism and the Student Voice", "Is Anyone Out There?" (Science Fiction), "Male Female in Literature and the Media", "The Exodus Theme in Black American Literature", and "Teaching About Divorce".

4 Spann, Sylvia, and Mary Beth Culp, eds. *Thematic Units in Teaching English and the Humanities*. Second Supplement. Urbana, Illinois: National Council of Teachers of English, 1980.

These thematic units focus on communication skills. From these themes, plans for teaching, writing, listening, persuasion, and reasoning are developed in units called "School Days", "Teaching Logic", "Nostalgia and the Interview", "Futurism", "Framework and Composition", "Advertising Comes to School", "Politics in America", and "Voices for Justice".

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The thematic units presented here are "Progressions: Encouragement and Success for the Reluctant Student and Anxious Teacher", "Nature: A Rediscovery", "Rediscovering Themes in Fairy Tales", "Sleuth + Proof = Truth: A Formula for Mystery", "Tradition and Change: based on *Fiddler on the Roof*", "Celebrating Life", "The Jewish Experience in American Literature".

0 Squire, James R. *The Teaching of English*. Chicago: University of Chicago Press, 1977.

The collection of essays presents prominent language arts specialists who address current topics in the field. Authors include Britton, Moffett, Glathorn, Purves, and Emig. The essays deal with language functions, essential competencies, non-print media, values study, changing curricula, writing process, reading, learning environment, evaluation, teacher education, and future trends in language arts.

3/4 Stanford, Gene, ed. *Classroom Practices in Teaching English, 1978-79: Activating the Passive Student*. Urbana, Illinois: National Council of Teachers of English, 1978.

The writers offer specific techniques that "involve the students in doing English, not just absorbing it". Twenty-seven articles detail methods that have worked: creating task-oriented small groups, structuring role playing and dramatic activities, devising games that combine high motivation with effective skill building, and many more. Articles are grouped in four sections: "Reading", "Composing", "Poetry", and "Research".

3/4 Stanford, Gene, ed. *Classroom Practices in the Teaching of English, 1979-80: How to Handle the Paper Load*. Urbana, Illinois: National Council of Teachers of English, 1979.

At a time of overloaded classes and renewed public concern about writing skills, the 27 authors of this collection offer practical help for teachers deciding how they want to mark their students' works.

3/4 Steck, Ernest, and Sharon A. Ratcliffe. *Working in Groups*. Skokie: National Textbook Company, 1977.

The book offers guidance about leading and participating in small groups. Information is provided about communication in groups, group tasks, group structure and process, interpersonal variables, group procedures, leadership, and preparing for group work.

3/4 Tate, Gary, and Edward P.J. Corbett. *The Writing Teacher's Sourcebook*. New York: Oxford, 1981.

This compilation of brief articles and extracts offers worthwhile background for writing teachers.

0 Torbe, Mike, and Peter Medway. *The Climate for Learning*. London: Ward Lock Education, 1981.

This book stresses characteristics of effective language learning in schools. Specific examples of classroom activities and a general discussion of principles are combined in this easy-to-read book.

0 Vygotsky, L.S. *Thought and Language*. Cambridge, Mass: MIT Press, 1962.

This classic book explores the relationship and development of language and thought. It forms the basis of much current research and teaching in the language arts.

0 Vygotsky, Lev. *Mind in Society*. Cambridge, Mass: Harvard University Press, 1978.

The author explores the link between language and thought, discusses the importance of social interaction in the development of each, and introduces ideas about the role of play in language development.

0 Weaver, Constance. *Grammar for Teachers*. Urbana, Illinois: National Council of Teachers of English, 1979.

This book summarizes research on the teaching of grammar and its negligible effect on thinking and writing. It offers useful background on grammar and reading and on grammar and writing.

3/4 White, Marian E., ed. *High Interest-Easy Reading: For Junior and Senior High School Students*. Urbana, Illinois: National Council of Teachers of English, 1979.

The editor gives 432 concise annotations of books for adolescents designed to help reluctant readers find books that interest them and get them reading. Subject categories focus on interests with special meaning for teenagers: "Love and Friendship", "Families", "Cars and Cycles", "Problems and Young People", "Sports", "Growing Up", "Adventure", "Science Fiction", and more.

1/2/3 Wilkinson, Andrew et al. *Assessing Language Development*. Don Mills, Ontario: Oxford University Press, 1980.

The authors identify developmental features in composition and offer advice about assessing development in writing.

0 Wilkinson, Andrew et al. *The Quality of Listening*. London: Macmillan, 1974.

Wilkinson's text offers a brief but thorough background into communication theory and language. His focus is on reception of spoken language. Advocating an integrated approach to skills development in listening, Wilkinson presents a comprehensive approach to the development and testing of listening ability.

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APPENDIX 1

(Courtesy of the Language Arts Team, Calgary Board of Education, 1984.)

As part of a prewriting activity students need to focus on the writing task. The structure of a RAFTS' assignment can help students make decisions regarding the purpose, form, audience and tone of their writing. Teachers can construct assignments for the students and show students how to brainstorm possibilities and write their own assignments.

The RAFTS' assignment gives students

R — a *role* from which to do the writing. The role may be as intimate as self or as remote as that of an inanimate object. The developmental readiness of the learner is an important consideration. When roles are assigned, students cannot assume roles that exist outside their realm of real or vicarious experience.

A — an *audience* for whom the writing is intended. Students need to write for audiences other than the teacher. The audience for writing may range from self to one's pets or peers to the general public. Variation in audience provides for variation in the form and level of language used.

F — a *format* in which to write. Students need to experiment with a variety of formats. Writing formats can range from telegrams to formal essays.

T — a *topic* about which to write. Topics need to relate to the role and audience selected.

S — a *strong verb* which aids the student in vocabulary choice and setting the tone of writing.

The following are examples of lists from which RAFTS' assignments could be drawn.

Role	**Audience**	**Format**	**Topic**	**Strong Verb**
self	self	diary	accident	denying
cat	mother	cartoon	conservation	inquiring
friend	coach	letter	importance of sportsmanship	appealing
alien	babysitter	interview	undone homework	analysing
hunter	girl friend	script	job qualifications	pursuading
secretary	t.v. set	obituary	unleashed dogs	appreciating
policeman	architect	pamphlet	being great	coaxing
grandmother	bigot	bumper sticker	pioneer life	questioning
machine	feminist	recipe	hockey game	complaining
travel agent	principal	code	junk food	justifying
fur coat	banker	report	eviction	pleading
jogger	editor	sonnet	first public performance	dreaming
reporter	employer	note in bottle	clean up room	inviting
sport writer	owner	parchment scroll	historic walk through the community	asserting
microwave oven	fans	funeral oration	treasure location	arguing
robot	hockey star	invitation	neglect	bragging
Romeo	dog owners	dialogue	strange creatures on distant planet	apologizing
sea monster	complaint department	travelogue	haunting a house	imagining
Anne of Green Gables	arcade manager	resume	wage increase	promoting
historian	classmates	news report	used car	warning

RAFTS

Role	Audience	Format	Topic	Strong Verb
scientist	S.P.C.A.	ballad	mouse for lunch	condemning
astronaut	cartoonist	song	reaching your homestead	thanking
pioneer	bicycle	tall tale	granting of a wish	advising
ghost	tooth fairy	post card	rules of conduct in hallways	honouring
detective	ghost	fairy tale	persecution	whining
princess	earthlings	newspaper ad.	pipeline harming wildlife	enticing
Wayne Gretsky	kidnapper	commercial	character portrayal	describing
an elder	department store	letter of resignation	poor spelling	teaching
Pac Man	rock band	memo	saving energy	announcing
taxpayer	immigrant	editorial	story ending	complimenting
Czar Nicholas	former friend	friendly letter	magic	expressing disbelief
Edgar A. Poe	publisher	soliloquy	rights of a nine year old	demanding

Sample assignments:

As a child write a limerick for your mother emphasizing the necessity of mothers.

As Alan-a-Dale write a ballad to the people of Nottingham extolling Robin Hood's latest adventure.

As a butcher write a song to Tom Piper's Son accusing him of the disappearance of a side of pork.

As Romeo write a Sonnet to Juliet suggesting engagement.

As a martian write a list for a fellow martian informing him of the articles required in Calgary in March.

As King Arthur write an informal talk for the Knights of the Round Table defending the honor of damsals.

As a television viewer write a letter to the manager of P.B.S. Network praising educational television.

As a soldier in World War I write a letter to your parents describing the conditions in the trenches.

As an environmentalist write a report to the Olympic Committee arguing against the choice of site for the 1988 Alpine Ski Events.

As a pioneer child write a series of journal entries describing your trip from Montreal to Alberta.

As a microscope write a pamphlet explaining your function to an alien society.

As a mealworm write a menu listing your favourite foods.

As an oxygen molecule write a script outlining your reaction with hydrogen in the formation of water.

As an acute angle write a poem for your friend the obtuse angle extolling your unique qualities.

As a sewing machine write a memo to your operator complaining about mistreatment.

As a basketball write a list of instructions for the team captain promoting better ball handling.

As a soldering iron write a recipe for the Industrial Arts teacher showing how you would like your solder prepared.

Assignment format:

As a (role) write a (format) to (audience) (strong verb) about (topic)